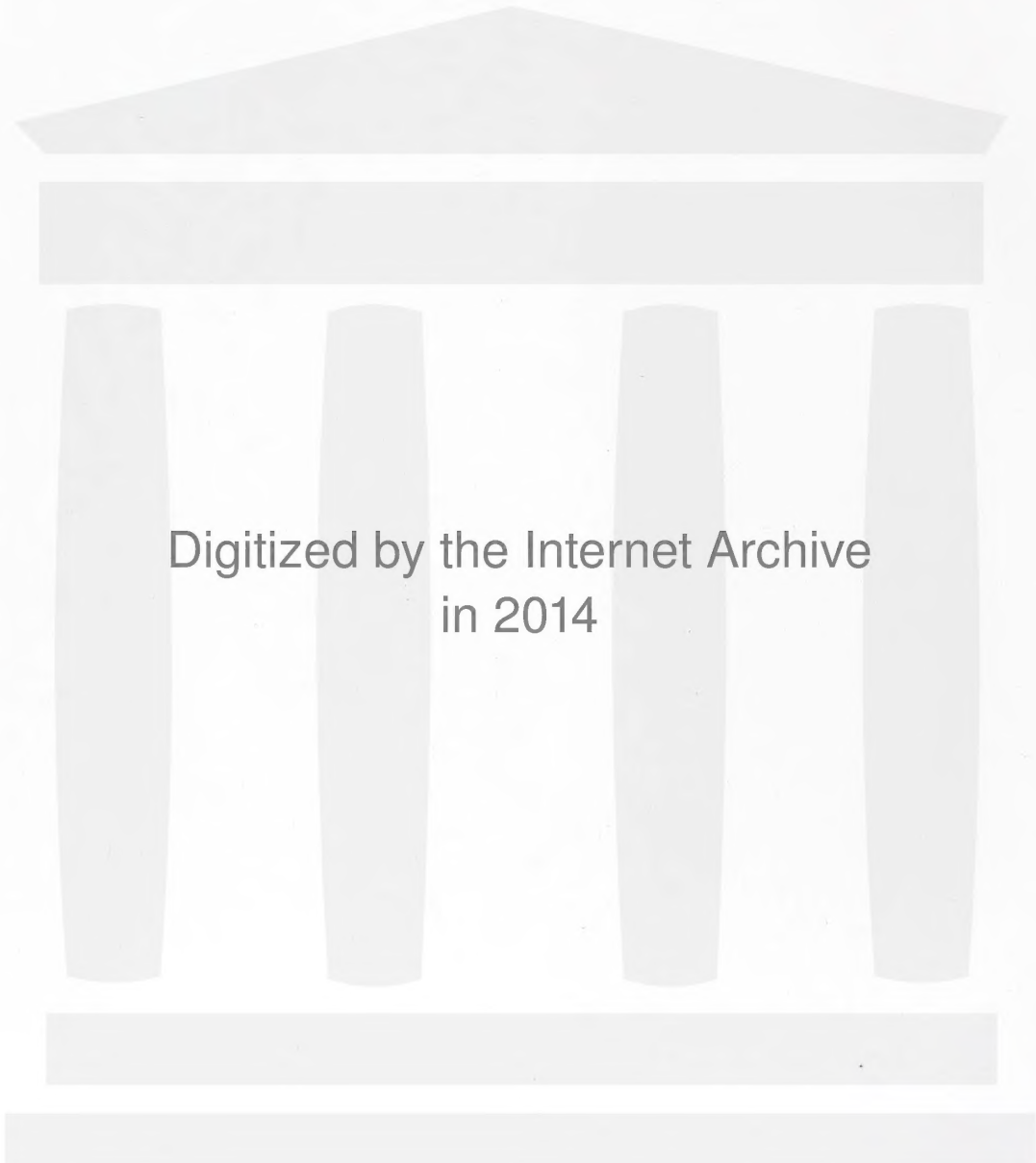
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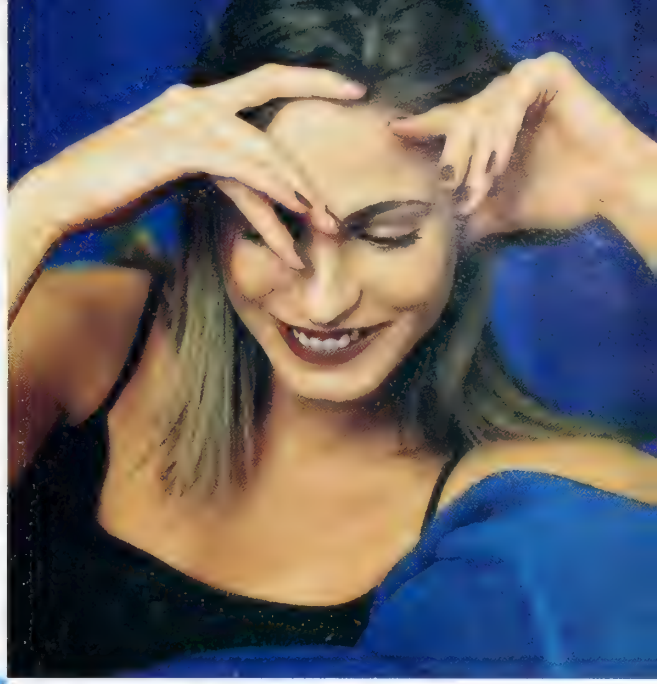
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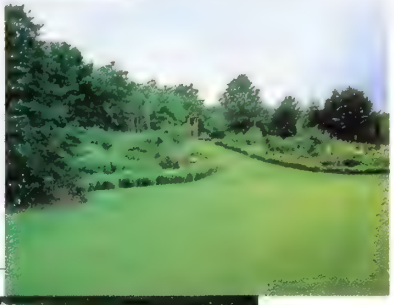
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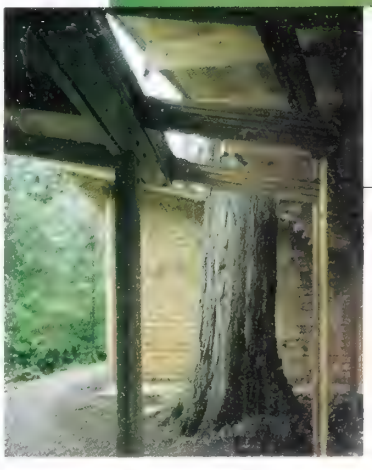
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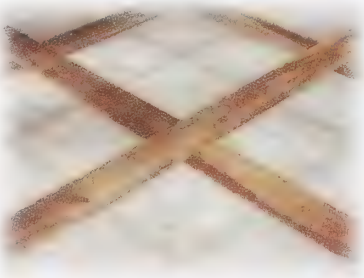
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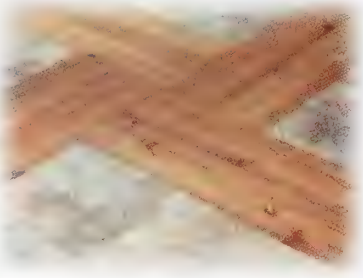
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WAITING FOR THE WAR TO END

By Perdita Buchan

During the war we lived, my mother and I, in two households, two houses, and two countries. Culham Home Farm, amid river meadows and sleepy villages in the heart of England, was the domain of my maternal grandparents; Ogalfaechwyn, at the edge of a moor and the foot of a mountain in North Wales, was my mother's escape house. Ogalfaechwyn in Welsh means "view of a departure point," and for both of us that was what it would be.

By the 1940s Culham Home Farm was no longer strictly speaking a farm. Standing on the outskirts of the village, it had lost its fields, and one of the barns had been annexed to the farmhouse itself. There was a jumble of other outbuildings, but except for my grandmother's two cairn terriers no animals were kept. Hurricanes and Spitfires may have cracked the skies above us yet my earliest memories of Culham are of safety and calm, of the miniature yellow roses that climbed the walls outside my bedroom window, a Christmas tree in a clay pot with real candles like tiny stars in its branches, the sounds of my grandfather's violin from behind his study door. At teatime on winter afternoons I watched the blackout curtains being drawn. And once, very far away, I thought I hea a bomb, but it did not really frighten me. I remember n grandmother in her tin air raid warden's helmet far less w than I remember her on our trips to the cutting garden whe she named for me each brilliant flower, or to the kitchen ga den where we picked spinach or lettuce or broad beans.

My grandparents, who had lived through one war, d their best to preserve life in its peacetime patterns. There we afternoon walks and guests for tea, mealtime tables set wi crystal and silver even if food was rationed. I knew the solem ritual of the *BBC News At Six*, but only as another comfor able piece of routine.

Still, I can understand why my mother would have be restless, why she would have wanted to flee the world of h childhood. She had been married very young, on the cusp war, and my father was thousands of miles away with th R.A.F. in Burma. I don't know how she found the cottage- Ogalfaechwyn was a good walk across the moor from the nea est village. It stood all by itself beside a grassy Roman ro that was still used by the shepherds and cattlemen who

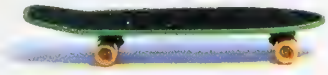
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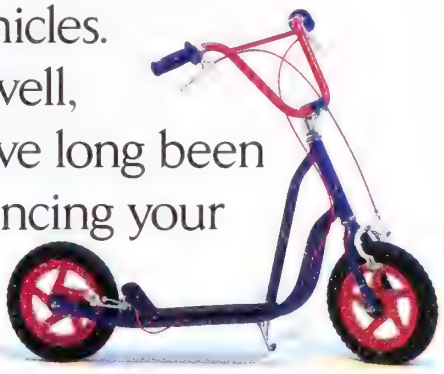
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I remember my mother, her dark hair streaming as she ran up the side of the mountain with me stumbling after. We were playing mountain goa

grazed their herds on the moors. I can see the cottage clearly in my mind's eye, though the image is very small, as if it were a doll's house: whitewashed stone with a slate roof, doors and window sash painted red, a flint-walled scrap of lawn and beyond that only moor and mountain, long harsh grass, and thickets of flowering gorse.

Across the Roman road, where the sheep grazed, there was a marshy patch of tall reeds where I loved to play. The reeds grew higher than my head but they were easily trampled flat and I could make houses, like green cages, for myself, my stuffed animals and dolls. Looking through the reeds, I could see the blue slopes of the distant mountains. I would push my doll perambulator across the Roman road to the edge of the reeds, then I would lift its occupants out and disappear into my secret shelter. Sometimes, if I kept very still, the sheep would graze close by and the young bullocks come snuffling around the perambulator. Shy and slow-witted, with beautiful chestnut spotted coats, they blew constantly through their nostrils, huge eyes wide with fear or wonder. I was a little afraid of them though in my reed cage I felt safe.

We had no electricity in the cottage, no running water, and, of course, no plumbing. The outhouse was built a distance away over the brook. I loved to go there. I could sit for hours on that comfortable seat, the stream rushing beneath me, the sheep calling to each other on the moor beyond, all the birds singing. After a while my mother installed a chemical toilet in the house but I refused to use it. The seat was too big, and I feared falling into that black ooze.

The center of the house was the kitchen, and the center of the kitchen was a coal stove with a heavy iron grating behind which the fire burned. On the apron, in front of the grating, I would soften the colored modeling waxes I kept in a chocolate box and form them into animals and people. There, too, I took my baths in a galvanized tin tub. There Bessie-by-the-Day, who came from the village to help us, heated flat irons, which she then wrapped in flannel to iron our clothes. She also spent a lot of time heating buckets of water to wash down the red tiles of the kitchen and the scullery.

For light we had kerosene lamps, mine a special child's size, painted purple. When we needed water we went out the backdoor and up the mountain to the waterfall. It was probably not a very big waterfall but to me it seemed huge—a steep white foaming cataract. We would stand at the edge and hold our buckets under the rushing water. Sometimes the strength of it would tear the bucket from my hands and it would have to be retrieved from the stream below. I thought it great sport. I thought every part of my life at Tŷ Galfaechwyn great sport. I remember my mother, her dark hair streaming as she ran up the side of the mountain with me stumbling after. We were playing mountain goats on our way up to Mrs. Habberdaker-Eggs. Mrs. Habberdaker kept her ramshac farm at the very top of the mountain behind the cottage, she had a cow as well as the hens. Whatever the restricti elsewhere, we always had new-laid eggs, brown and warm, milk too.

There were no nearby children for me to play with, I don't remember feeling the lack. In the village of Rh however, on the other side of the moor, lived an English fa ily, a mother with three girls called Gillian, Jennifer, Rosemary. Often we would cross the moor to spend the aft noon with them. They were a lot older than I was; even Ro mary, the youngest, was at least five years older. They all h long thick plaits of dark hair which I envied tremendou Occasionally my mother would tie my hair up in curl rags, it was always too fine to braid.

Because I was so much younger and a kind of nove Gillian, Jennifer, and Rosemary were very good to me. T older two were stolid and reliable. It was to one of them I if I skinned my knee or something frightened me. But Ro mary was different—smaller, thinner, with an impish lit face. It was she who would take me running at a frantic p over the fields or climbing on the rock walls of people's g dens. More than once I fell and she would be scolded by sisters. It never bothered her one bit. She would give m bright squirrel glance as if to say "You'd rather come with wouldn't you, even if you do fall sometimes?" The answer yes, of course. I worshipped her, with her long, skinny bro legs and her flying braids.

After our rambles round the village, we would go b to their house for tea and come blinking out of the sunli into the cool dimness of the big stone-flagged kitchen. Th was a long table covered with a white cloth, and we childr would sit on the sides (me next to Rosemary) with my mot and Mrs. Morris at either end. I liked Mrs. Morris—she small and round, not pretty like my mother, but very jolly. T kettle sang on the Aga cooker and the brown teapot wai under its flowered cozy. There were sandwiches of homem jam and sometimes a cake. The girls were old enough to allowed regular tea in the pink striped cups, but it was w cambric tea in a Peter Rabbit mug for me.

The highlight of teatime in that house was King, border collie, coal black with one discreet white patch on chest, like a clean bib. He was totally unlike the border coll I watched the drovers working on the moors—anxious a businesslike animals, admirable but not friendly. King sat the table with us, between Gillian and Jennifer. He had tea in a bowl and lapped it with great delicacy.

Oh, how I wanted a dog like King, with his grave a perfect manners. What I got was Periwinkle. Evans-the-P brought him one morning in his mail sack, a black border





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My grandfather and grandmother were waiting, my grandfather puffing on pipe, my grandmother jumping up and down, crying, "Darlings! Darlings.

collie puppy who looked like King, except that his paws and nose were splashed with white. I saw that white nose peeping out of the mail sack and my breath stopped with joy.

"I've something for you," said Evans-the-Post. "Lift him out, then." And he knelt down so that I could get the fat, squirming, wriggling puppy out of his sack. Periwinkle licked my face and bit my hand with his needle-sharp teeth. That was only the beginning. He chewed everything: shoes, books, my dolls and teddy bears. He nipped me till I cried. But I loved him and I named him for the purple periwinkles that grew along the front wall of the house. He was quite unmanageable. He grew bigger but no easier to control. He chewed through every leash he was ever bought and even my mother could do nothing with him.

In the coldest months of winter we always went back to England, to Culham Home Farm, because the cottage was without heat and would be cut off when the snow came. We had to catch the train for the south at the station in Penrhyndendraeth. This necessitated getting up at five A.M. in the dark and crossing the moor on foot to the village, where the taxi would be waiting to take us to the train. The Morris girls would come with lanterns to wake us up and lead us over the moor. I was always awake before their coming and watched from my window their glowworm progress. Then came the knocking on the door and their entrance in coats and hats and Wellington boots, Gillian putting the kettle on, and Jennifer coming up to help dress me in the warm clothes laid out on the chair by my bed.

Rosemary danced around, playing with Periwinkle. King had come with them, but he sat sedately outside on the doorstep. My mother slammed drawers and locked suitcases. We breakfasted, tea and a bun, and then we were off on that mysterious procession among the huge shapes of mountains and the smaller shapes of grazing animals. I had a flashlight and I raked its beams across the wet reeds.

"Oh come *along*," my mother said to Periwinkle, who was fighting the leash.

There was one terrible thing about these morning journeys: It was the cow pats. They were everywhere in the tussocky grass. Inevitably, it seemed, I stumbled into one and had to be taken by my exasperated mother back to the house to be changed. This was a fearful event under the specter of the immutable schedule of the train. It was the only one, my mother told me sternly, that made the right connection. Aware of the danger, Rosemary held my hand tightly, and on this first trip with Periwinkle, my dog, I wavered but did not fall.

The car was parked on the road. When he saw us coming, Jones-the-Taxi started the motor and turned on the big, round head lamps. We clambered into the backseat, into the enveloping smell of leather and varnished wood, shoving Periwinkle with his wet feet down onto the floor, and the old car slowly set off down the road. I knelt on the back seat watching till the three lanterns and the ghost shapes of the village had vanished round a curve.

The train came steaming into the station, Periwinkle was handed over to the guard and we got on board. In our compartment I knelt on the scratchy plush seat to stare out through clouds of white steam. It was a long trip with several changes, but at last the conductor called out:

"Culham Halt! Culham Halt!"

My grandfather and grandmother were waiting, my grandfather puffing on his pipe, my grandmother jumping up and down, crying, "Darlings! Darlings!"

"I have a dog," I shouted back over the train's explosive breath. Periwinkle was retrieved from the guard's van, where he was discovered to have chewed through another leash.

"Come along, sir," my grandfather said, taking him by the ragged stub and pulling him smartly to heel.

In the ensuing months, Periwinkle's lack of discipline was a menace to the well-ordered household at the Home Farm. My grandmother's cairns hated him and growled at his approach. He bumbled and bounced his way through everything, and when he began chewing carpets was banished to an outside pen. My grandfather made a tremendous effort to train him. He used petrol points on a special trip to Abingdon for a choke collar and a stout chain leash. But even they could do nothing and when we went back to Wales in the spring, Periwinkle was as wild as ever. That summer he began to chase sheep and had to be given away to someone who did not live in sheep country.

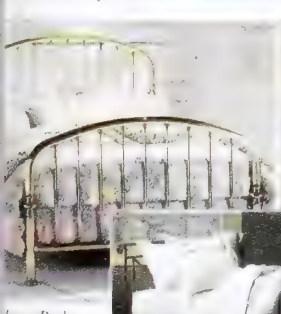
I loved Culham, but I also loved returning to the cottage. Ogalfaechwyn was a place of unpredictable arrivals and excursions. People came to stay often. It was exciting to watch them approaching across the moor, or, occasionally, driving precariously up the Roman road. Leonard, the painter, and his family came on bicycles, a dead goose, limp and resplendent white, slung on the back of one of them. But mostly my mother's visitors were women, women now without men. They didn't seem to mind. They laughed a lot and did huge complicated jigsaw puzzles on a table in the drawing room, a room we seldom used when it was just the two of us. My mother had all her own things in that room: a silvery Regency oyster chair, a Burne-Jones oil sketch of nymphs bathing, a pair of Baroque wooden cherubs. I would sit on the fur rug at their feet, watching and listening. Meals were informal. Betty usually cooked a substantial lunch at midday; in the evening we would have a high tea, including eggs boiled in the teakettle. We played a card game we called Happy Families and cut sied to the new moon out on the Roman road.

Sometimes, when someone *(Continued on page 1*

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Design loosens up with shapely contours

EDITOR: ELIZABETH MAYHEW



1. Sofa by Ma
Szekely, $5,60
At Neotu:
212-695-9404
2. Anthony
Tyson's drawe
pull mounts in
parts. Throug
designers. At
Carleton V:
212-355-4525
3. Ceramic
creamer and s
bowl, $23 eac
From Dansk:
800-293-2675
4. Sally Sirkin
Lewis's wool si
weave. Throug
designers. Fron
Robert Scott:
877-207-5130
5. Patrick Ch
fiberglass barst
$450. At
Totem Design:
888-519-5587
6. Wool rug h
cartoonlike sha
$2,450. From
Angela Adams
800-255-9454
7. Laurinda
Spear's reversi
fabric based on
Peruvian bank
lobby. Through
designers. Fron
HBF Textiles:
800-801-8033
8. Porcelain b
vase, $42. Fro
Klein/Reid:
718-388-9331
9. Julie Nelso
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lamps, $360 e
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519-8694.
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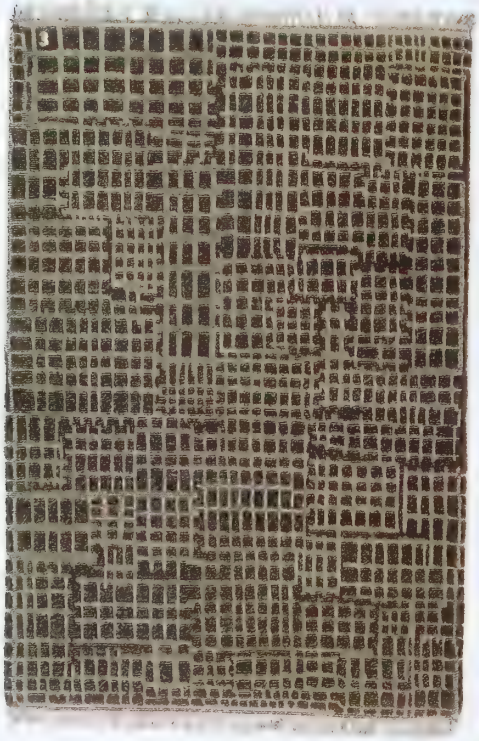


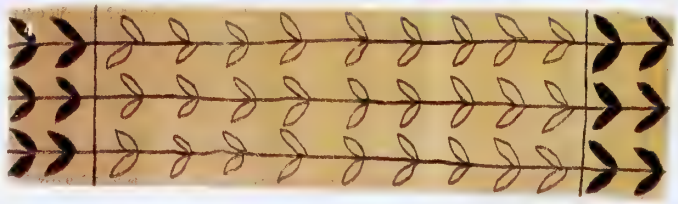
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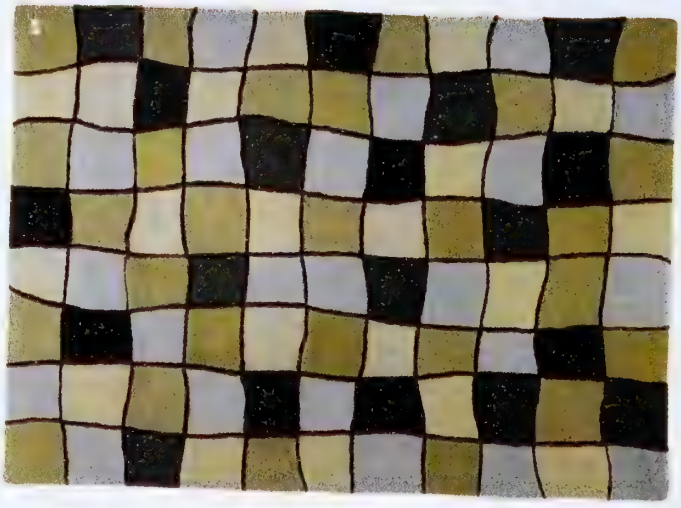
This summer's floor plan: graphic rugs in pretty pastels and neutrals















1. Tibetan cut and loop pile ru fashioned after alligator hide; 6 by 9 feet, $2,925. From Tufenkian: 800-581-9266.

2. French designer Caroli Godefroy create collection of six rugs, each depicting a vow 5.6 by 7.8 feet, $1,400. Call 0 331-46-57-87-

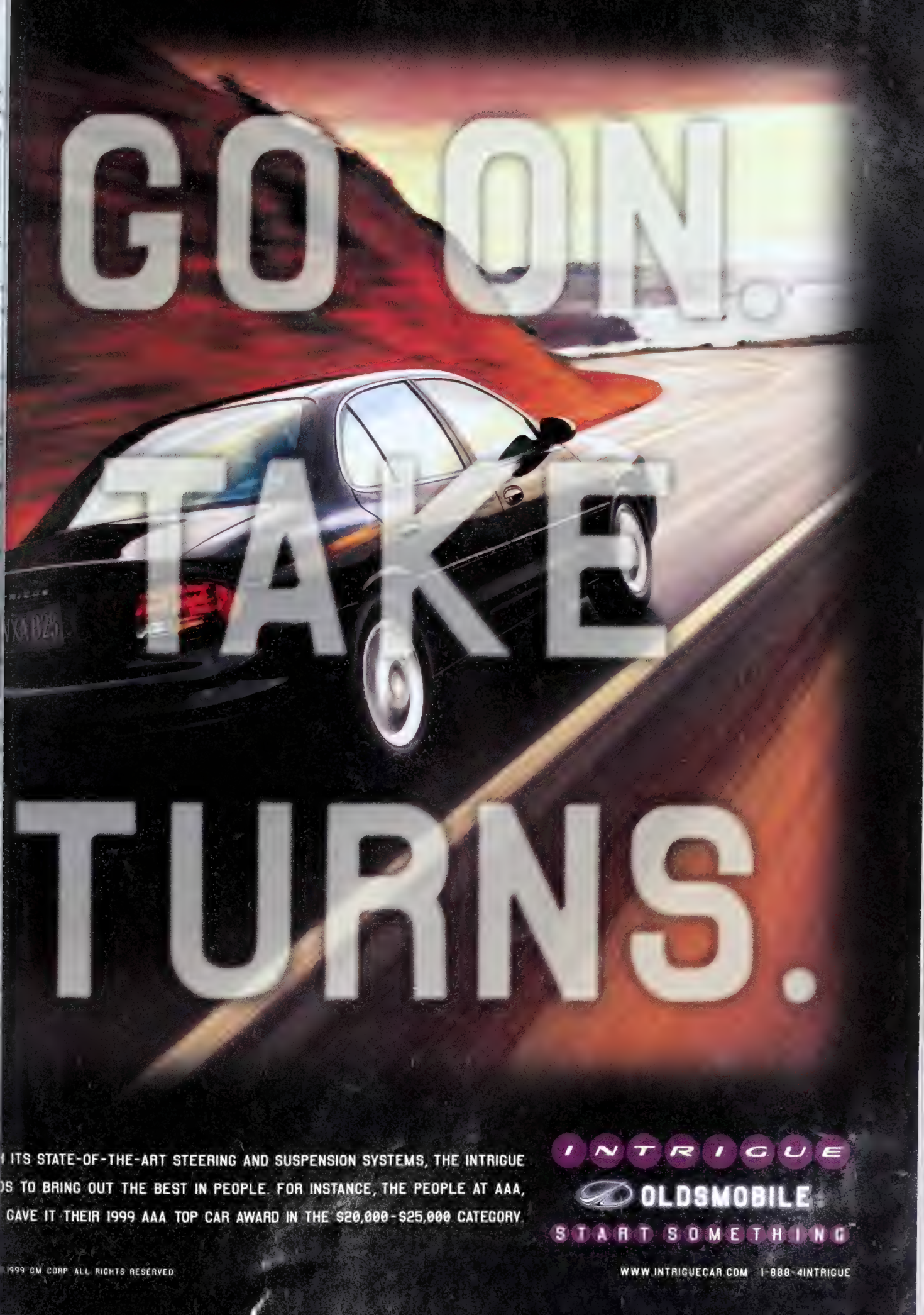
3. William Harvey based h design on Afric fishing nets; 4 6 feet, $600. C 718-786-7819.

4. Limited-edit runner by artis Madeline Wein has a loosely dra vine pattern; 2.6 by 10 feet, $2,299. At AB Carpet & Home 212-473-3000.

5. Inspired by 1940s linoleum kitchen floor, Angela Adams's rug is hand-tuft in Maine; 5 by feet, $2,450. C 800-255-9454.

6. Stark's silk- and-wool Tibet rug with a faux- bois pattern. Through designe 212-752-9000.

7. High cut an low loop pile gi Christine Van D Hurd's floating boxes dimension $4,226 for 5-by foot rug. Call 212-343-9070.

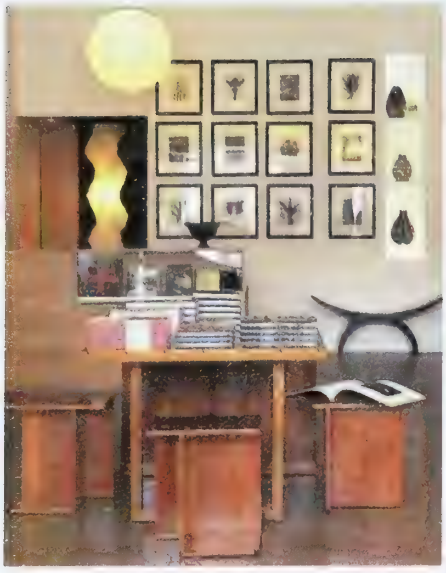


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OK BY US

Is Los Angeles overly obsessed with mid-20th-century modernism? Larry Schaffer thinks so. His new OK gallery sets out to prove that a young, emerging generation can design with the same lasting elegance and flair. Schaffer has tracked down some extraordinary talent to make his case. Lining one wall of his airy space are *incalmo* and *murrine* vases (below) by Oakland-based Bill Burch and Preston Singletary, who hails from Seattle. Cutting-edge furniture—such as Pierre Picot's Chagall-like "Bench for Lovers" and Eric Lamers's Cubist outdoor dining set in mahogany (above)—is another discovery. "When people walk in, I want them to make a heartfelt decision about something they see, not an intellectual one based on someone telling them it's by an already-famous artist," says Schaffer. OK, 8303 W. Third St.; 323-653-3501. *David Hay*



HOTLINE

If your Painted Lady refuses to admit her age, don't fret. You can find when your Victorian was built by calling the Old House Resource Line 781-891-1985, ext. 229. This free service was recently established by the So ety for the Preservation of New England Antiquities (SPNEA) to answer myriad questions people have about dating, maintaining, and preserving houses across the country. All questions are fielded by James Lee, a pres vation specialist with extensive hands-on experience. By dialing the num Monday, Wednesday, or Thursday from 9 A.M. to 5 P.M. (or by leaving a m sage at any other time) you can ask Lee how you can figure out not only age of your house, but what architectural style it might be, what the origi colors were, and how to pursue state or national registry. *Danielle Fox*







THE POWER OF THREE

The complementary collections of a triumvirat France's most influential and entrepreneurial design can be found this summer under one roof—a disc romantic, headily atmospheric boutique named "3 Nice on the Côte d'Azur. Between dips in the Med ranean, vacationers are thronging to "3" for the luxu embroidered household linens of Edith Mézard, Jac line Morabito's rustic yet sophisticated rectilinear f ture, and Nicole Houques's Côte Bastide fragran fashion accessories, and home furnishings, inclu chunky faience dinner plates (top) and hand-blown dlesticks (bottom). All three women cite their na south of France as a major inspiration and share an thetic whose building blocks are simplicity, purity, timelessness. Decorated like a private apartment wi tole staircase, poetically patinated pale gray walls h with 19th-century Italian trumeaux, and bleached par alternating with raw cement floors, the shop comb the designers' work seamlessly (center): Morab monastery-inspired bed in chestnut with a stucco h board is made up with Mézard's knife-pleated sh Houques's orange blossom votive candles flicker in background. Fluffy throws, squishy cushions, gossa handkerchiefs, monogrammed slippers, personalized n books, openwork tablecloths, and naïve heart-sha jewelry are all part of the intoxicating mix. Tucked Nice's pedestrian quarter, "3" is the boutique with washed-linen awning. "3," 3 rue Longchamp; 33-4/93 35-00. *Christopher Petkanas*

WEB WATCH

Whether you're embarking on a remodeling project or are just a design junk Improvenet.com can be habit forming. This site is full of tips to help you wi a redo. The on-line pros can find you a contractor or designer (and advise on t negotiations), run a reference check on one you already have, even get you fun ing. They also dish out helpful counsel on, say, whether you can change t color of your bathroom grout, and there's a great array of products for on-li shopping. For more sources, check out HomePortfolio.com—a site that brin thousands of top fixture and furniture manufacturers to your computer scree Where else can you view 417 cabinet pulls without leaving home? *Alice Feir*

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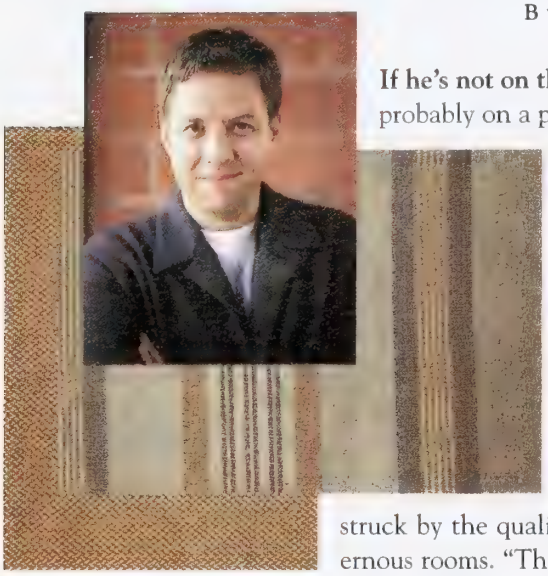
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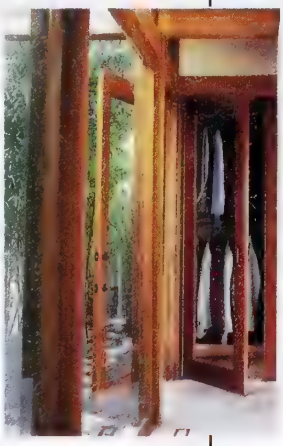
RANGE ROVER

Adept in a multitude of styles, Los Angeles designer Michael Smith refuses to be fenced in

By Christine Pittel



If he's not on the cell phone, designer Michael Smith is probably on a plane, jetting between his just-unpacked, expanded office in Los Angeles and the beach house he's decorating in Hawaii, the town house in Manhattan, or the 18th-century farmhouse in Millbrook, New York. And that's merely the short list of projects for clients like Dustin Hoffman, Cindy Crawford, and Michelle Pfeiffer. Recently the boyish cosmopolite was in Venice, after a blitzkrieg tour of Palladio's villas. Standing in a private palazzo on the Grand Canal, he was struck by the quality of light in the cavernous rooms. "The way the sun bounces off the water and comes in through those tall windows is quite magical," he says. "I love the chiaroscuro of all that pattern—Fortuny curtains and more fabric on the walls and kaleidoscopic terrazzo floors and spun-sugar chandeliers."



The vision sets his mind ricocheting: "I would like to invent an American version of Fortuny with that same mellow, broken-in quality." Fabric is his latest challenge. This fall he introduces his own line—including textured solids, simple checks, and ticking stripes loosely based on 18th-century American originals, and exotic Indian-flavored prints—all made with natural fibers and available at Cowtan & Tout. "I was trying to find that middle ground between overwhelming pattern and pattern that's barely there," he explains. "A room decorated with only solid fabrics is boring, and it doesn't look modern to me." Let the fainthearted take refuge in pale, monochromatic schemes. Meanwhile Smith is betting on color-saturated silks with a watery sheen. "I'm fascinated by the way different materials respond to light," he says.

A fourth-generation Californian, Smith grew up in unpretentious beach houses with white slipcovered furniture on bare wood floors. "There was a looseness to those rooms, which probably shaped a large part of my aesthetic," he says. "I like that sense of just enough objects in a space and no more." While still in high school he spent a summer working at a design firm, then apprenticed with an antiques dealer and later decamped to London, *(Continued on page 28)*



A fabric line is the latest project from Michael Smith (swatches and designer, top left). Clockwise, from top right: Stone-topped Michael Taylor tables flank the soft sofa in Smith's living room; ebonized walnut lamp by Smith; glass-fronted closet off his glass-walled bath; American Empire chairs around a rustic 19th-century Spanish dining table; bleached ribbon mahogany distinguishes Smith's Prague table.



Modus Operandi

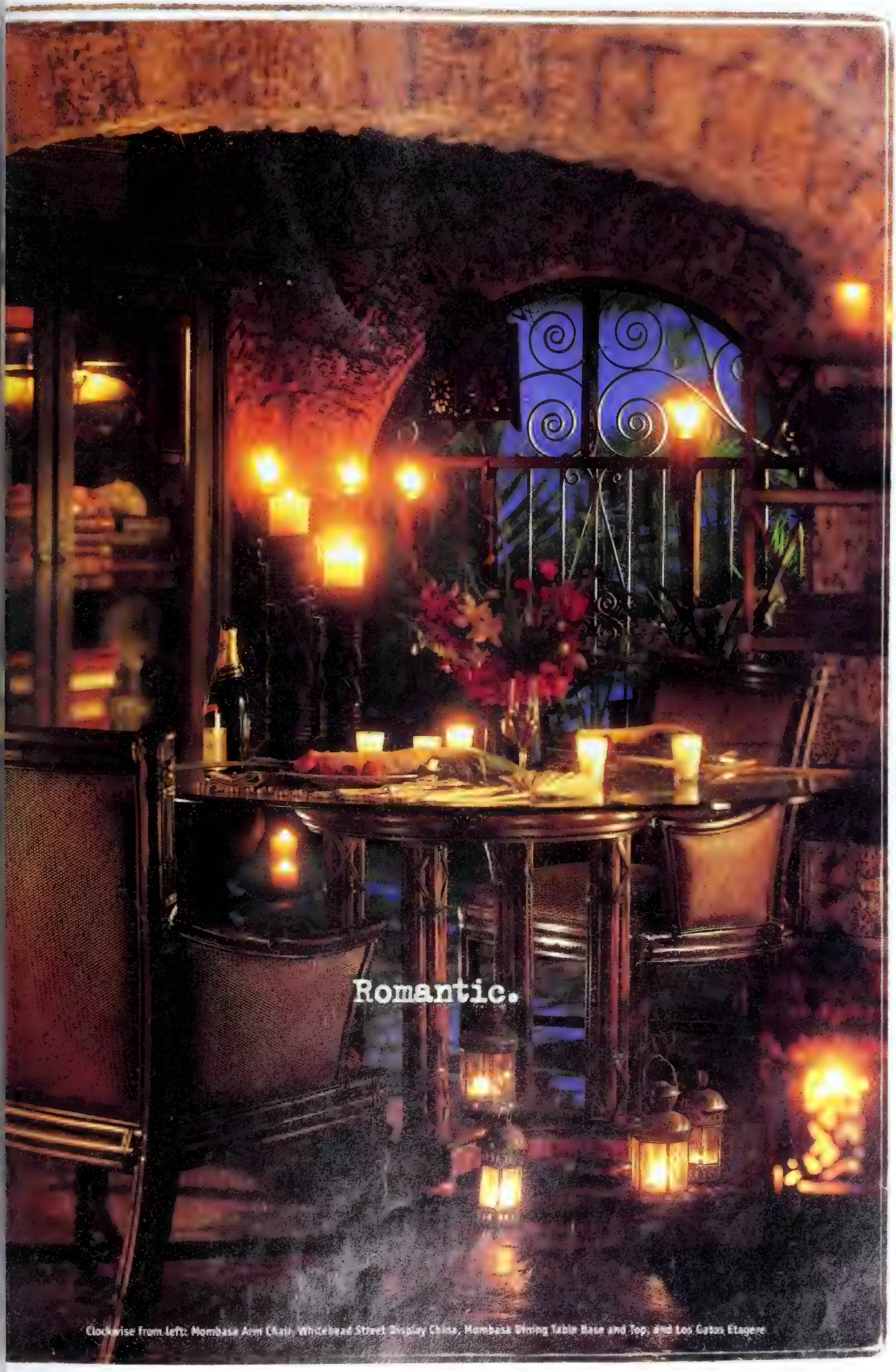
- Invest in a classic, well-made sofa, like those by George Smith, and you'll have it for fifteen years. My favorite length is 90 inches, which will work in almost any room.
- Print fabrics really show their quality. If you can't afford fine patterns like tho by Colefax & Fowler, upho ster your furniture in natur linen, which is inexpensiv and has intrinsic characte
- If you have ordinary wi dows, don't gussy them u with curtains. Matchstic blinds or simple linen shad are more appropriate.




Bold. Romantic. Adventurous.



Serengetti Sofa, Tanganyika Ottoman, African Queen Chairside Table, and Serengetti Chair



Clockwise from left: Mombasa Arm Chair, Whitehead Street Display China, Mombasa Dining Table Base and Top, and Los Gatos Etagere





INTRODUCING

THE ERNEST HEMINGWAY COLLECTION

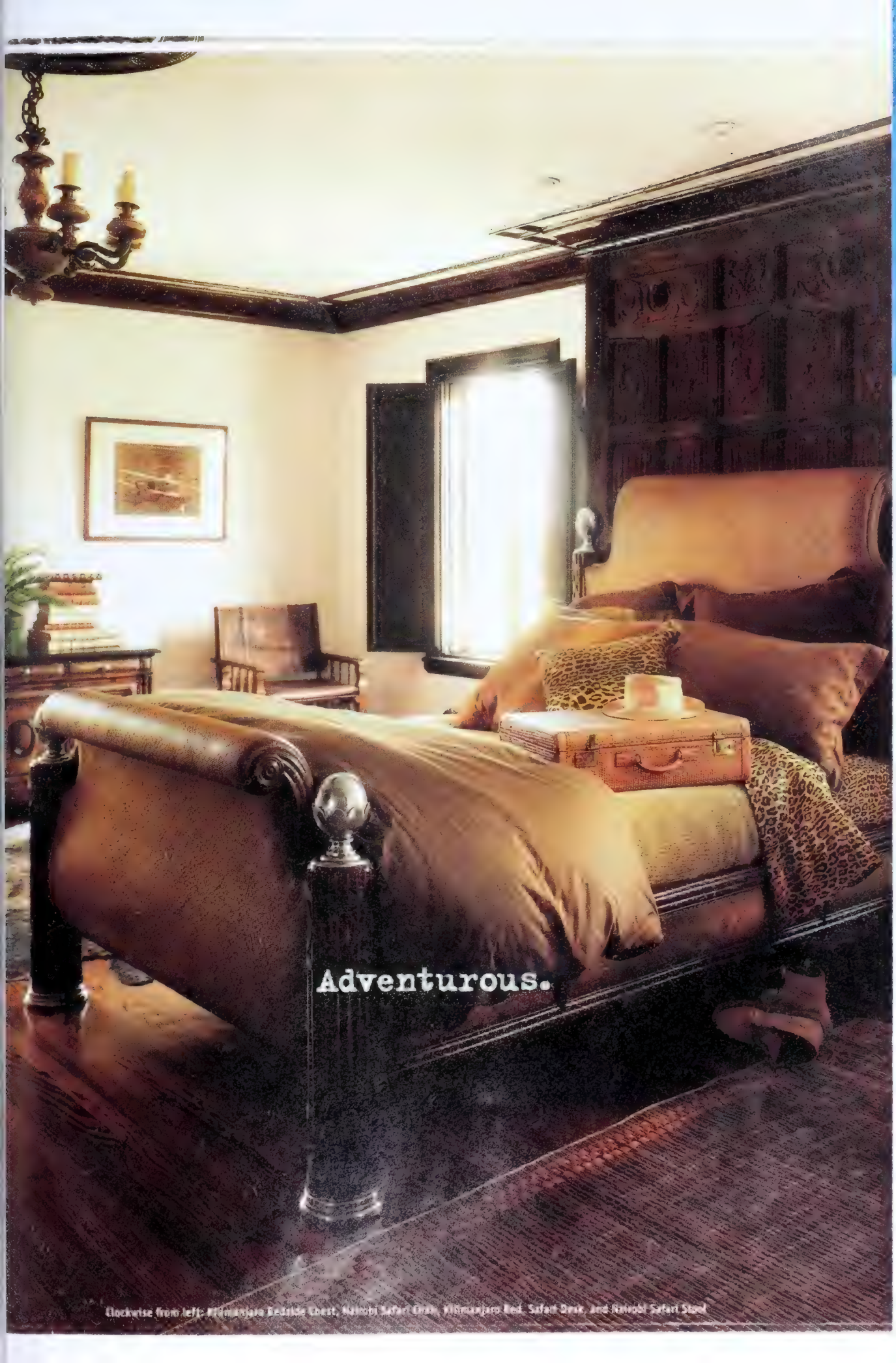
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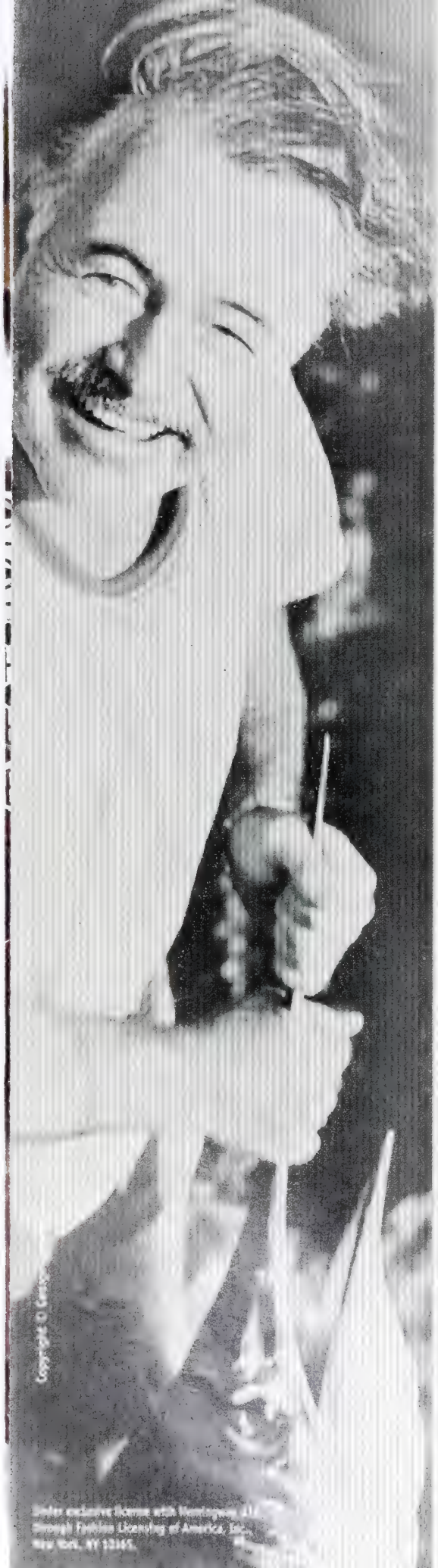
Ernest Hemingway

THE COLLECTION OF A LIFETIME

by Thomasville



Clockwise from left: Kilimanjaro Bedside Chest, Nairobi Safari Chair, Kilimanjaro Bed, Safari Desk, and Nairobi Safari Stool



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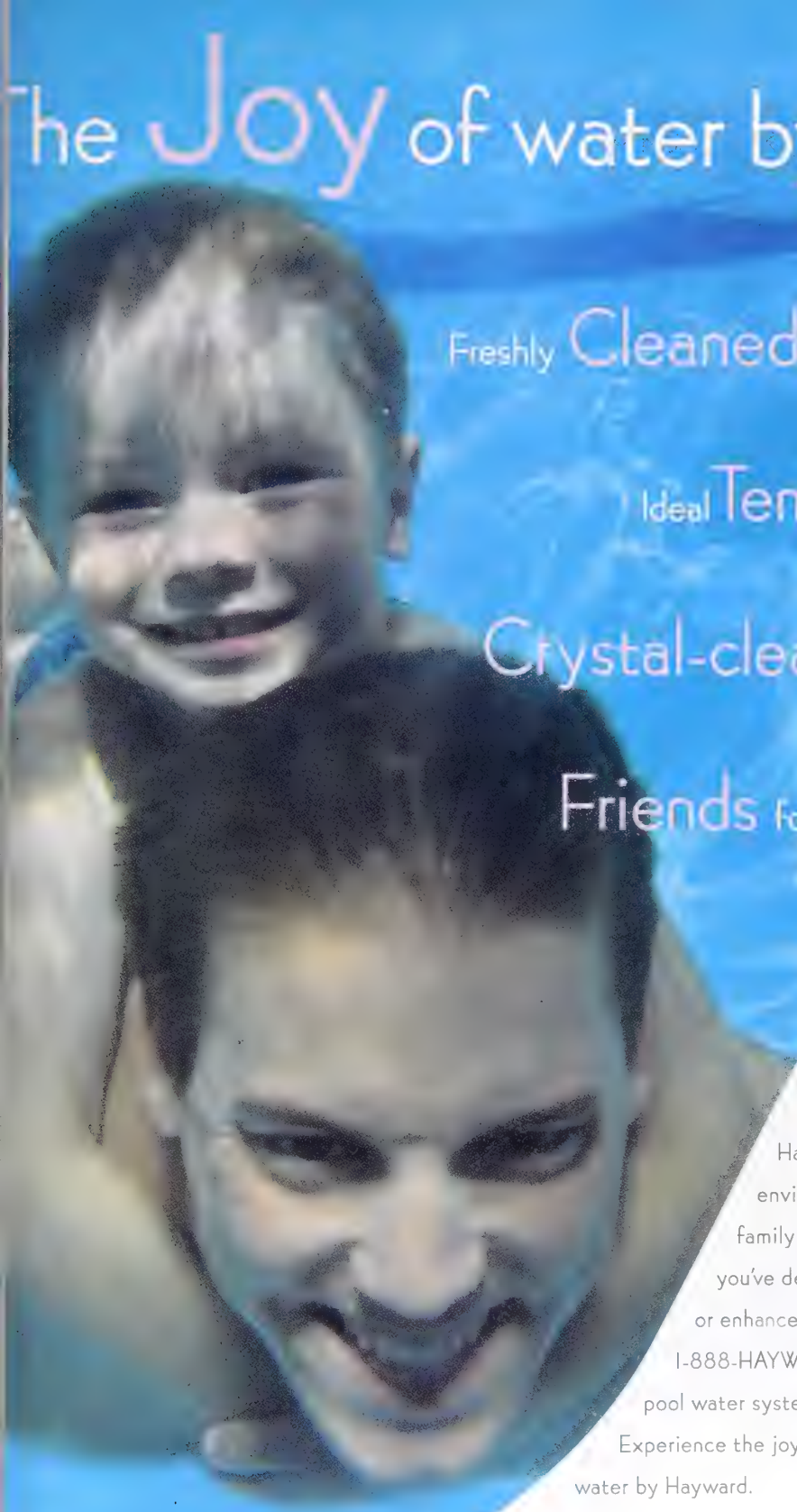
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VENICE AFLOA





A watery weekend is sprinkled with fantasy, fun, and finds By Margaret Kenn

Venice is situated a few hours east of Milan by train, and centuries apart. Arriving directly from the future-embracing Milan furniture fair, I step from the fast track into a water taxi that twines through narrow *rìos* and then shoots out into the Grand Canal, heading for the island of Giudecca. As we glide past the unchanging Venetian facades in the gentle light of dusk, I am intuitively aware of the longer journey I have taken. But I am here—along with Carolyn Englefield, House Beautiful's Paris editor—not as a historian, but to see what is happening now.

"I can't believe it!" whispers Carolyn, as we toast our good fortune with the champagne we find awaiting us. Wandering around the spacious suite we have been given in Hotel Cipriani's Palazzo Vendramin, we inspect each other's room, delighting in the subtle Fortuny damasks and tasseled silk lanterns, then wander out to our terrace rimmed with pots of pansies to view the gardens below. Darrell, the butler assigned to this suite, is reserving a table for us at Cip's grill downstairs while we grapple with the weighty decision of when he should serve breakfast in our sitting room. At dinner, the delicate crusted turbot is enhanced by St. Ma Square shimmering across the canal out the window.

Between gusts of rain the next mo ing, the Cipriani launch whisks us tow Palazzo Brandolini. We hover near a doc barge brimming with renovation debris marvel that anyone tackles large-scale p jects in a city where everything must co and go by water. "*Acqua alta*," the skip keeps repeating, and when I realize palazzo's stone landing steps are eight inc underwater, I suddenly understand that infamous "high water" is what's hamper our descent here. Taking us to a nea vaporetto stop, where board walks have b put up to scale the sloshing tide, the skip motions vaguely in the direction of the st entrance to the palazzo.

We meet with winsome Marie Br dolini, who shows us her latest collectio handblown glass. "I wanted to use traditic Venetian techniques to create someth more modern," the young



A lagoon excursion aboard Timoteo, *the Missoni barge. Below right: the Missoni table. Clockwise from top left: Carlos Mota, Peggy Kennedy, Chris Coleman, and Carolyn Englefield pose in front of the barge;* Timoteo's *whin stern; Maurizia Castiglioni prepares baby artich lunch; Rosita Missoni back; Vittorio Missoni.*

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countess explains. Her joyful glasses dance with swirls of color and their charm proves irresistible. Laden with our bubble-wrapped choices, Carolyn and I leave to search for Hutton Wilkinson.

His booming *"Hel-lo!"* hails us coming up the stairs and Wilkinson breaks from directing a crew of workmen to show us around. The California decorator and his partner, Tony Duquette, are in the process of lending their fantastical vision to the palazzo's *piano nobile* (main, or second floor), with its soaring painted ceilings and elaborate stucco detailing. The team's San Francisco client, indomitable octogenerian Dodie Rosencrans, has taken the flat for ten years and is planning a June opening gala. In the long tradition of foreigners adopting Venice to bask in its allure, Rosencrans plans to fill the place with friends and the sparkle of parties. "Doesn't it look fabulous?" asks Wilkinson, pointing out the hundreds of faux coral branches (fashioned from bamboo) he has tucked into the stucco-work and glass chandeliers. Bravo for whimsy! The high spirits of the decoration may raise a few conservative Venetian eyebrows. But not the Brandolinis. As Marie puts it, "The family is happy to see the long-empty space come to life again."

Weaving our soggy way through hordes of school-trip teenagers sporting souvenir jester hats, Carolyn and I duck into shops to find block-printed paper, a ribbon-tied stationery box, and book-



Venetian loot, from top: Bookplates; the symbol of Venice, painted by Pietro Rusconi for Cip's grill; hand-blocked paper box; glass "foil" beads circa 1940; Marie Brandolini's tumbler.

plates for a poet friend. Commissioned by a collector of antique Venetian glass beads to buy a necklace, we spend a few hours trying on every strand in her favorite shop—one for Christine, two for me, and *finally* the wavering, indecisive Carolyn chooses three to twist into one striking rope.

Bright sun and blue skies paint a perfect backdrop for lunch and a cruise around the lagoons on the Missoni family barge. "We'll pick you up at the Cipriani dock in an hour," Rosita Missoni confirms on the phone. Their circa 1920 boat, converted from a fishing vessel, is docked in Chioggia, just south of



Venice on the A
atic. Rosita,
son Vittorio, ar
friend had swept thro
the local market that morni
culling the choicest catches for a f
fresh from the sea. I've been invite
bring friends, and two New York des
ers we bumped into on the train join

From the Delft blue and po
red deck, we snap photos of palaces
gondoliers. We pass Sant'Erasmo, sou
of the baby artichokes we savor w
drinks—the island's salty soil ma
them enticingly bitter. Tiny s
shell crabs arrive hot from the gal
Around a colorful Missoni-appoin
table we relish octopus salad, gol
beets with their sautéed greens,
sole. A finale of juicy strawberrie
followed by rousing applause for
cook. On the way back, I paint a wa
color of the captain on the stern that
his distress, cuts off his head. Only a
good-bye hugs does it start to rain.

We are finishing the last per
morsels of a fan-cut poached pear wh
siren sounds and the waiters at Da Fi
announce *"acqua alta."* Patrons rush
pay up and hurry home. Thankful fo
offer to lead us out through the maz
dark alleyways, we hustle to keep
with the urgent pace of our rescu
Visions of breaking dams and surg
rapids race through my mind. We c
on planks over flooded St. Mark's Sq
to catch the boat. A final snapshot sh
rows of little waves lapping at
marble arches of San Marco. ■

Design Star

Continued from page 24

where he studied architecture and the decorative arts at the Victoria & Albert Museum. Obsessed with history and in love with houses, Smith always knew he would be a decorator.

But he saw no reason to confine himself to one consistent style. His work is as free-ranging as his conversation, and runs the gamut from a Portuguese-style quinta in Santa Barbara with blue-and-white tiles and old master paintings to an International Style off
town Los Angeles with stainles

staircases and honed white marble floors.

In his own mid-1960s split-level, where the living room soars 20 feet and wraparound glass walls look out on canyon scrub, Smith decided to aim for an "organic modernism." The inherent patina of wood ceilings, terra-cotta floors, and handmade objects like a Japanese cedar coffee table takes the chill off the more severe architectural angles. Sofas are the sort you sink into because Smith is not about to compromise on comfort. "I used to hate

Jacuzzi bathtubs until I had one," he s

The house embodies a kind of e
luxury and an absolute freedom to
styles as he sees fit: "In every mod
room I've done there's a bit of classici
and every traditional room has a to
of modern." Design is a discovery, n
discipline, and frankly not the only th
he's concerned about. "I love beaut
cups, but isn't the taste of the co
more important?" he asks. His min
constantly revolving. "Come back to
house. It changes all the time." ■

grown woman
es more for a
eater set than any
nch schoolgirl
r did.



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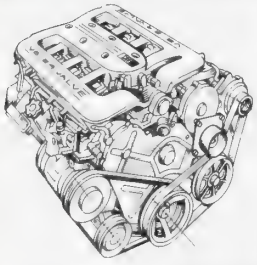
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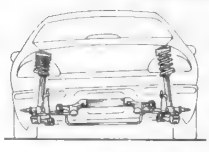
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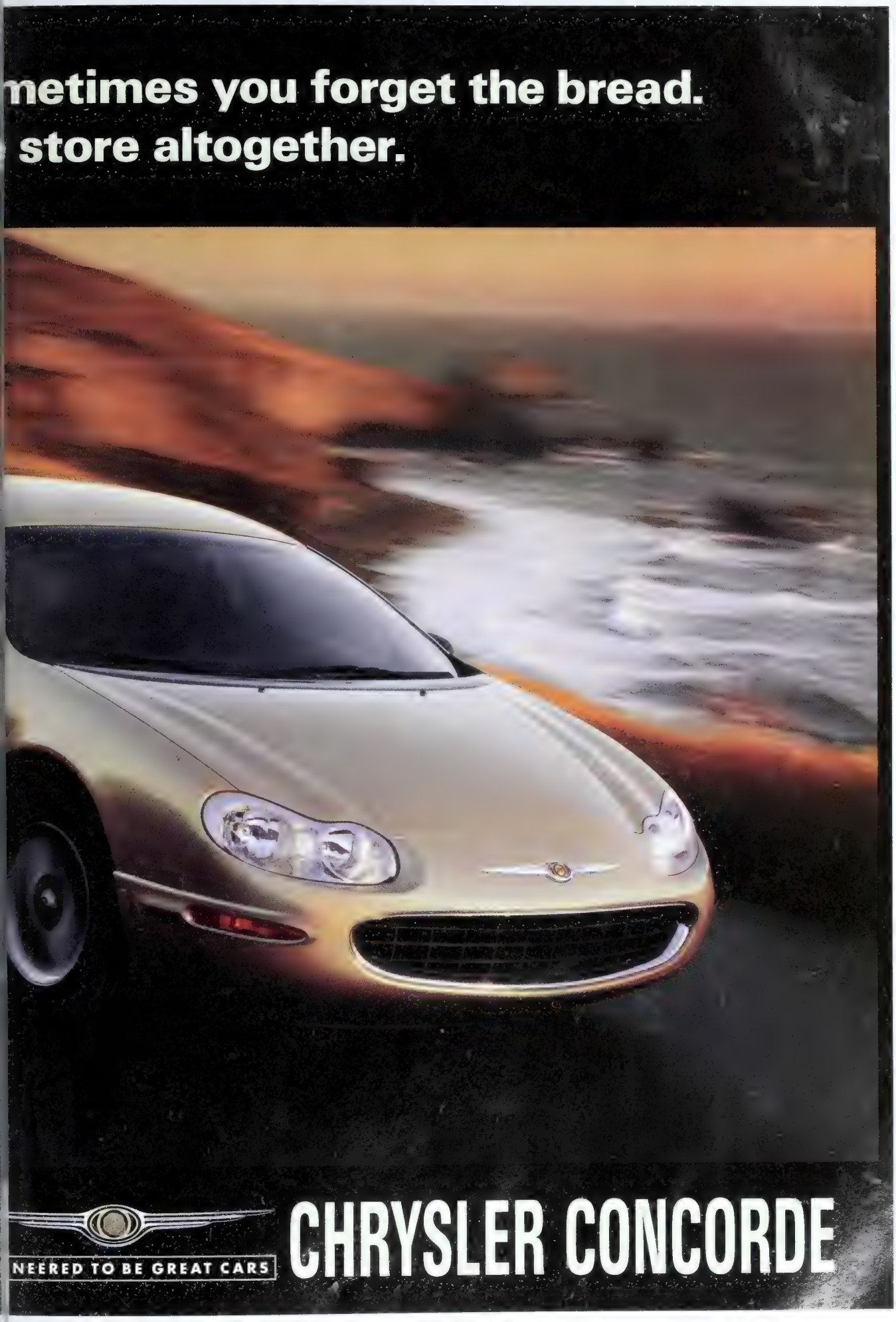


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A LEAFY LEGACY

In France's finest arboretums you can see displays of trees from all around the globe gathered by 19th-century adventurers, planted by obsessive collectors, now held in trust for future generations

By Hatsy Shields

Rain threatened on the day my husband, Bill, and I opened our map of the Arboretum National des Barres, 80 acres in the heartland of France just east of Orléans. As we stood under colossal California redwoods wondering how to plot a course that would do justice to an 8,000-plant display, a rather formal young man approached and bowed stiffly, our student guide dispatched by the arboretum's director.

Samuel Lelievre, a student in the arboretum's renowned school of forestry, led us briskly along clay paths while he explained the park's organization. In one section the trees are grouped by botanical classification, in another according to their geographic origins. As we craned our necks looking up at venerable old sugar maples, beeches, hawthorns, and hickories, Lelievre confided that we were in his favorite stand at the arboretum. He threw open his hands and declared, "Voilà, you are home in America, n'est ce pas?" His enthusiasm reminded us of how lucky we North Americans are in our rich natural heritage of trees.

This leafy population—or its ancestors—had made the transatlantic journey more than a hundred years ago, when expeditions to all corners of the globe were fun by the arboretum's founders, the Vilmorins. Distinguish in the world of horticulture, the family has managed n eries since the 1700s (their present headquarters are just o side Paris), and is credited with introducing into the tr beloved exotics like the wonderful *Davidia*, or dove tree, w its fluttering cream-colored floral bracts that look lik shower of handkerchiefs. A French missionary, Fat Armand David, first reported seeing this lovely apparitio the mountains of western China in 1869. Thirty years l Father Paul Guillaume Farge sent 37 seeds to Maurice de morin. Only one germinated, then took nine years to flo and set seed.

The Vilmorins were not the only French family to f plant expeditions in the 19th century, as Bill and I discov last fall on a junket to visit France's most magnificent arb tums, collections that have grown from seeds and anem looking twigs planted by fervent tree fanciers generati earlier. Two collections are still ardently nurtured by desc dants of their original creators; a third, Barres, has become





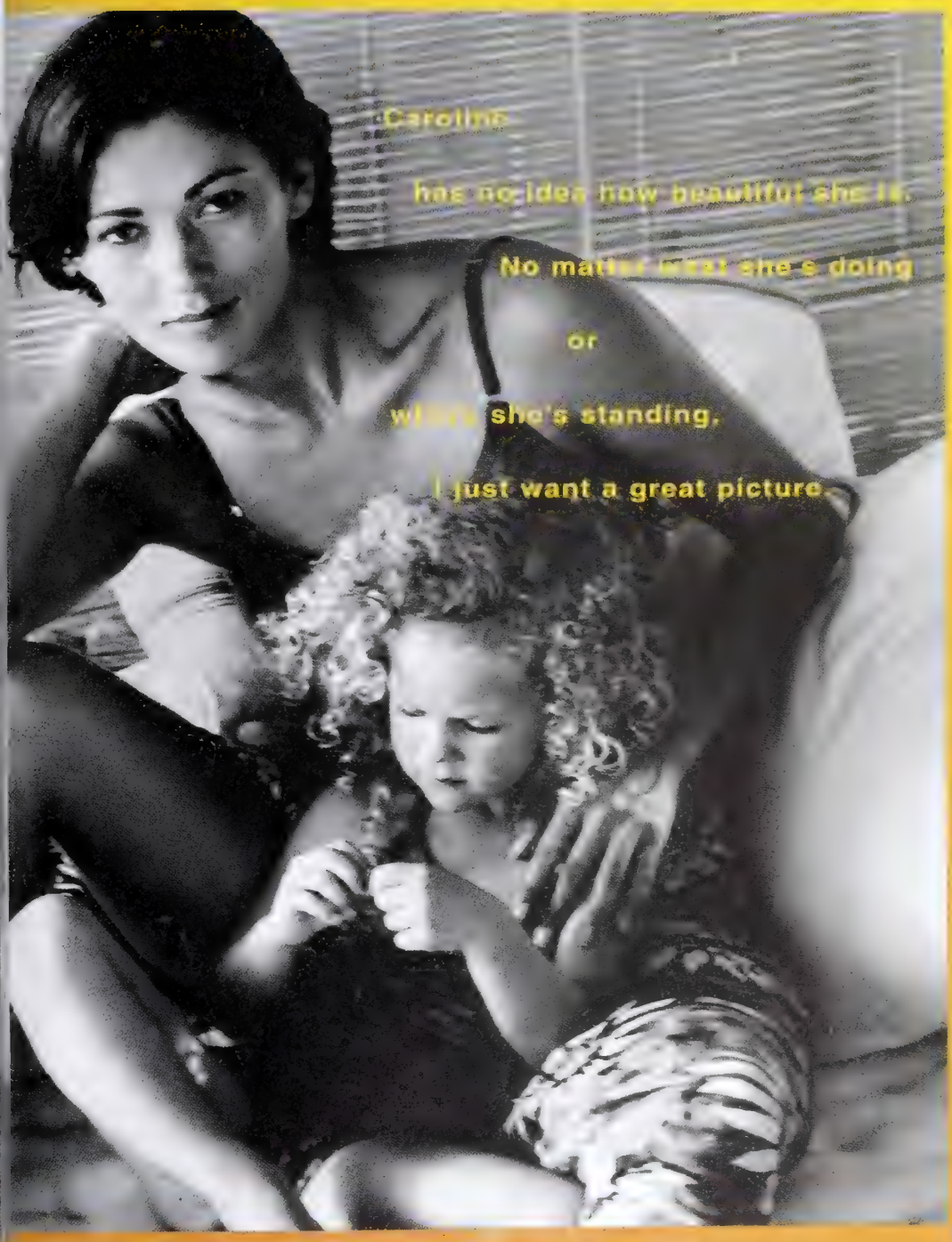


At the Arboretum Natio des Barres in France, trees are valued for thei frothy inflorescence, unique growth habit, or curious bark. Clockwise from near left: Smoke tr from southern Europe, winged Chinese juniper; Chinese lacebark pine.



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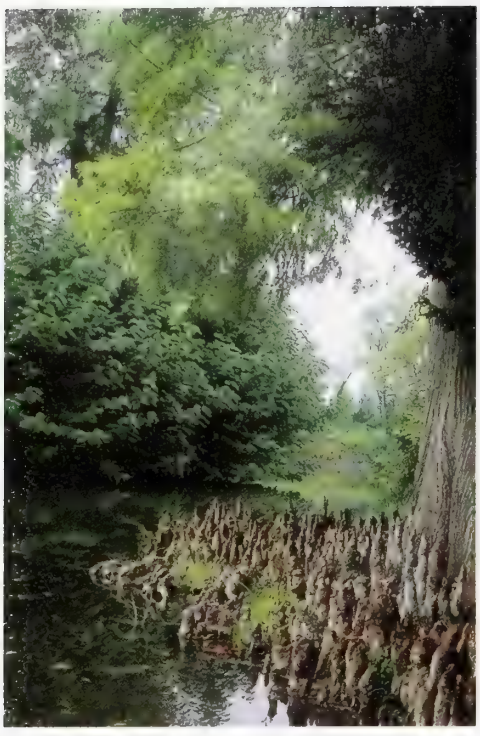






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At the almost 200-year-old Arboretum de Balaine, south of the Loire Valley near Nevers, a knobby-kneed Louisiana bald cypress (left) and a weeping Japanese pagoda tree (center) make unlikely neighbors. A young stand of Persian Parrotias (right) lights up a woodland glade at the Parc Botanique de la Fosse, north of Tours.

France's national arboretum. Baby trees, propagated from original introductions, are being gobbled up by France's newly enthusiastic green thumbs now that gardening is the country's fastest-growing passion and most popular pastime, after cooking.

The 19th century was a fertile period in the history of botanical exploration—a time of high excitement as a world of unimagined plant variety was gathered from previously untapped continents. Zealous naturalists from Great Britain and Europe were combing the globe for new plants. Americans, too, were dashing off on stormy seas or crossing their own continent in search of unfamiliar flora.

It took a resolute soul to endure months of rolling shipboard life, malnutrition, disease, and hostile natives. The merchants, missionaries, and botanists, whose latinized names (Wilsonii and Forresteii, for example) adorn many of the plants they introduced, sent home crates of saplings and boxes of seeds. On the receiving end waited obsessed collectors, the great benefactors of the explorations. Thank heavens for obsession, I thought at Barres. It is only because of these explorers and collectors, whose horticultural appetites would not be satisfied, that these magnificent trees are available today.

On our way from Barres' botanically classified plants to its collection of rare oddities, Lelievre paused to pay tribute to a stand of multistemmed *Pinus bungeanas*, which he called Napoleon pines, even though they hail from China. (Michael Dirr identifies the tree as lacebark pine in his indispensable encyclopedia of woody plants, *Hardy Trees and Shrubs*, Timber Press, 1999.) The bark is extraordinary: a mosaic of rust, pewter, silver, and pale green splotches that freckle the gracefully splayed trunks supporting airy branches of lustrous four-inch needles. A carpet of pink-and-violet cyclamen ran between the trees, and I longed to collapse on a nearby bench to take in the quiet, colorful picture without the barrage of technical, taxing (for me)

But our student guide was already describing the n spectacle, a tree of "*les perruques de Louis XIV*," which translated, somewhat bewilderedly, as "Louis the XIV's wi Sure enough, just around the bend was a tree hung with lowing blond bouffants. A light rain had begun to fall so t the silky inflorescence of the European smoke tree, *Coti coggygria*, was studded with shimmering diamonds.

Bizarre ornamental plants surround the château, wh the Vilmorins lived until 1935. The arrangement of these called curiosities is not what I would call harmonious, but lively, with what look like prehistoric creatures—both leafy needled—frozen in artificial poses on the lawns. Among th is a *Cedrus atlantica* 'Glauca Pendula,' a form of Atlas ce that resembles a long-legged prehistoric bug stalking a lumb ing, bent Giant Sequoia, *Sequoiadendron gigantem* 'Pendu The English garden writer Hugh Johnson described this we ing sequoia in his *Encyclopedia of Trees* as "the ugliest tre the world. This freak from a French nursery has branches t grow straight downwards, as near the trunk as they can g

A two-hour drive directly south of Orléans, near N ers, is the privately owned Arboretum de Balaine, one of oldest collections of trees in France, founded in 1804 Madame Aglaë Adanson. Now, many generations later, descendant Louise Courteix opens the arboretum to visit and runs a small specialty nursery. Shady walks wind throu 45 acres of gracefully linked glades, over bridges and alo streams, providing views of ancient specimen trees und planted with shrubs that flower in the spring.

A family friend, Jean Baptiste Leroux, volunteered usher us around while Mme. Courteix organized the pa ing of a van with root-balled trees for the upcoming pl festival at Courson near Paris. Monsieur Leroux told he had spent half his life wandering among these trees a he led us directly to his pets: tropical bananas, ha

ne tulip trees, glossy-leafed magnolias.

Below the great golden dome of a tsura tree we stopped in our tracks. here in the woods was the unmistake scent of bubbling brown sugar com from? "Aha," said our guide, then explained. When the heart-shaped ves of the *Cercidiphyllum japonicum* gin to change color in the fall, they e off the mouth-watering fragrance ponsible for its common name in nch, *arbre gâteau*, or cake tree.

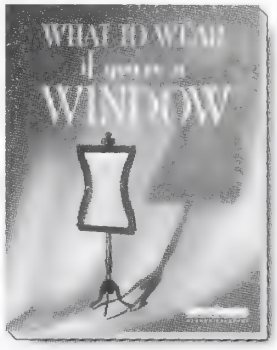
Leroux may not have been as ased with our mixed reaction to the -foot-tall *Taxodium distichum*, the uisiana bald cypresses with their es poking out of shallow water. The erlogged army of apparent bony leg mps are actually pneumatophores, l may provide oxygen to the cypress ts. A deciduous conifer, this giant uld be shedding its needles soon, at moment turning from pale green to retty ginger brown.

Madame Courteix graciously in- ed us to page through her ancestor's)-year-old landscape plans and plant- journals. She is fiercely committed to ing for this extraordinary inheritance emarkable trees. Besides maintaining grounds immaculately, she is reno- ing a tiny Dutch-style brick chapel ked among protective trees, where all Balaine's former owners lie at rest.

Following the Loire toward the , we drove west to visit our last ar- etum, La Fosse, a creation of the rard family, amateur botanists since 1700s. Although Jacques Gérard, the year-old present owner, did not for- lly study trees, he was a born den- logist and has been immersed in the ture all his life. He grew up at La se, a sixty-acre botanical park near ntoire in château country, and today nages the estate and conducts tours.

In a booklet he wrote about the perty, he begins by acknowledging intrepid plant hunters who made ds available to his ancestors. He pays cial tribute to the two French mis- naries, Farge and David, who pene- ed deep into western China. Both nchmen are often overlooked in glish-speak- *(Continued on page 118)*

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DANISH MODERN AT THE SOURCE

Making a pilgrimage to Copenhagen are design fans like SoHo gallery owner Troy Halterman, who took our photos on a recent trip. Here is your guide to museums, shops, and showrooms

By Dale Mackenzie Brown

"Welcome to Copenhagen," said the bellhop as he opened the door to room 606—the most famous hotel room in Denmark. I stepped inside, right into a time warp. I was young again, swept back to the early sixties. For here, intact, was the perfect vision of the then-brave new world, as expressed by the famed Danish architect and designer Arne Jacobsen. Not only had he drawn up the plans for this beautiful glass slab of a hotel, the SAS Royal (now the Radisson SAS Royal); he had also designed every single item that went into it, from the furniture in all the rooms right down to the cutlery.

Painted celadon, one of Jacobsen's favorite colors, with wool upholstery to match, and gently catching the light from the continuous row of windows that runs the length of it, the room exudes a soft calmness. My eye lit instantly on two of the master's best-known chairs, the curvaceous Egg and Swan, which seem to float on their aluminum pedestals, then moved to a low, straight-edged sofa, its cushions cradled in chrome-plated tubing, and two similarly constructed lounge chairs. Jacobsen had given the Egg and Swan their sensual contours to offset the angularity of his building's architecture, little dreaming that they would become international hits. Here all five pieces are drawn up around a high coffee table—an arrangement that reflects the emphasis Danes place on intimacy and good conversation.

Sad to say, this room is the only one in the Radisson SAS Royal to survive exactly as Jacobsen conceived it. Various "improvements" over the years have shorn the hotel of much of its original furnishings, although there are Eggs and Swans in blue wool circling a couple of round tables in the boldly cantilevered lobby.

The first time I had come to Copenhagen I had been a graduate student in the 1950s, at the peak of Denmark's golden age of design. I fell in love with the city, excited to find myself among a people who cared so much about their surroundings—from their furniture to the mass-produced items of daily use. As I learned, the Danes early in this century managed to democratize good design—make it something that everyone could have. Today ordinary households often contain objects displayed in the world's museums as perfect examples of applied art. Since my student days I had returned many times and on this trip was accompanied by my wife, Liet.

Just down the street from the Radisson SAS Royal had been my favorite Copenhagen shop, Den Permanente, a cooperative featuring work of the country's finest designers and craftsmen. I made my first serious acquisition here—a waxily glazed tannish brown pitcher shaped like a bulbous gourd, its narrow neck split and the halves curved back to form spout and handle. I chose well, it seems. A similar pitcher is owned by Copenhagen's Museum of Decorative Arts, a supreme example of the work of Nathalie Krebs, who produced her ceramics under the name Saxbo.

When Liet and I married, most of the furnishings for our small New York apartment came from Den Permanente and that other great showcase of Danish design, Illums Bolighus, which is next to Royal Copenhagen and Georg Jensen. Today we regard those purchases as treasured possessions. Our handsome rosewood desk (rosewood, like teak, has become so rare that Danish cabinetmakers no longer use it with the same abandon they once did) is coveted by our younger daughter, Marissa, a furniture designer in New York.

Collecting Danish modern has become a hot pursuit today in Europe, Asia, and >

1. Verner Panton's whimsical lighting for t lobby of Copenhagen's Circus Building. 2. Daneborg, the Danis flag, outside Hotel D'Angleterre. 3. Chair undergoing restoration Klassik's warehouse. 4. Room 606, as Arne Jacobsen conceived it, Radisson SAS Royal Ho 5. Contemporary potter Gallerie Nørby. 6. Desi from the past, a copper lamp on an 18th-centur church wall. 7. Nyhavn the old sailors' quarter, today lined by chic bars sidewalk cafes and restaurants. 8. Copper wall of Capo, a restaura and cigar bar. 9. The organ-shaped Gruntvig' church, conceived in 19 by P.V. Jensen Klint an finished in the 1930s by his son, architect/furnit designer Kaare Klint. 10. Bowls and vases, Gallerie Nørby. 11. Sofa by Ib Kosoed Larsen, Møbelkunst. 12. Krasnapolsky, hang for young achievers. 13. Time suspended between two buildings. 14. City view, looking toward Copenhagen's central square.

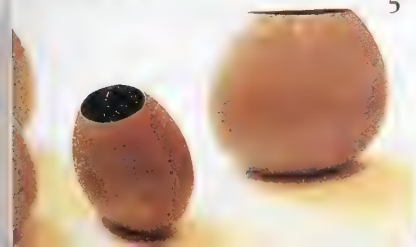

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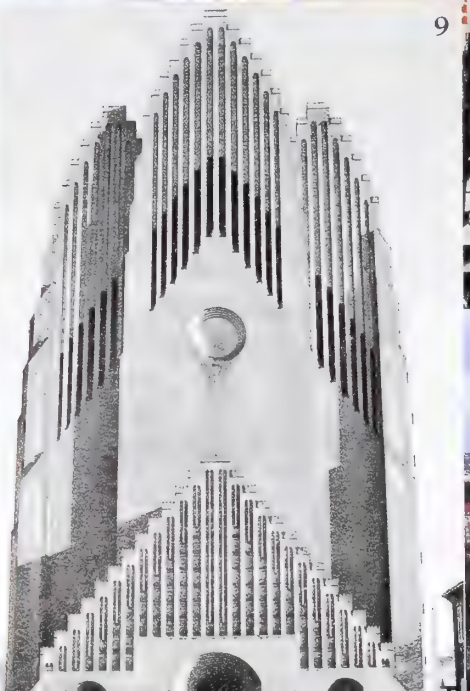

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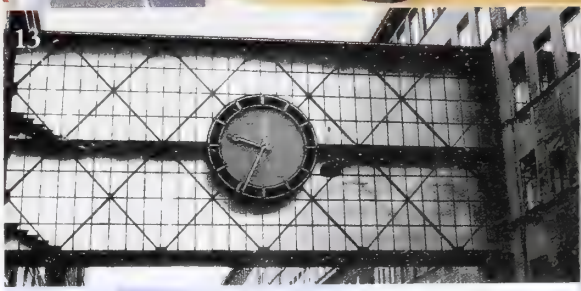



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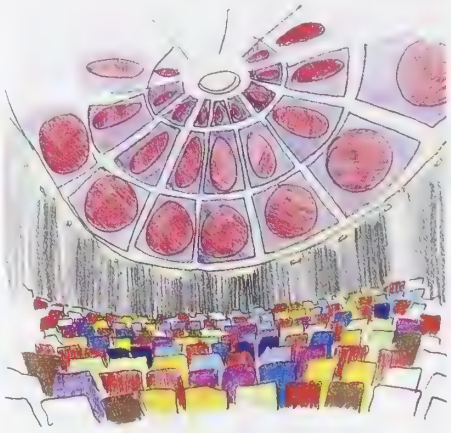

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the United States. New Yorker Troy Halterman imports the Danish classics and sells them in his SoHo shop, Troy. "People are quick to recognize how well made the pieces are, how they have withstood trends, and how they blend with other furniture," he says.

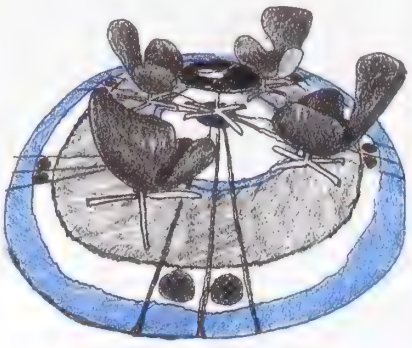
Liet and I were curious to see whether Denmark itself holds the achievements of its past in such high regard. We sought out shops and showrooms selling the classics and the museums where they are enshrined. Here's what we discovered during our visit:

WHERE THE CLASSICS CAN BE BOUGHT SECONDHAND In the last few years several shops have sprung up specializing in modern antiques and handicrafts. (The country and city codes for all phone numbers are 011-45.) **Klassik** (Christian IX's Gade 5; 33-33-90-60): Here on two floors are the jewels of Danish design that are becoming increasingly available as their original owners age and move into smaller quarters. No matter how old the pieces, drawers glide forward, doors open easily, leather preserves its suppleness, wood its satin smoothness. A leather-covered Egg, a real prize, sells for around $2,600; the Swan for $1,700. "We are not expensive," reads a hand-lettered sign placed by the management on a teak table, "but we are an investment." **Dansk** (Møbelkunst, Bredgade 32; 33-32-38-37): Among the innumerable treasures of this large establishment we saw a favorite of mine, Finn Juhl's 1945 easy chair, No. 45, which has a seat that seems to hover above its wooden supports—and arms so elegantly sculpted that some people call them the most beautiful chair arms anywhere, $2,000. **Permanent Design** (Bredgade 36; 33-15-13-50): Less spacious than the other two stores, Permanent Design is crowded with bargains. Hans Wegner's The Chair of 1949, which is in the design collection of New York's Museum of Modern Art, can be bought here with a wool-covered seat for $780. (The Chair has never gone out of production; a new one costs more than $2,000.)

WHERE THE CLASSICS CAN BE BOUGHT NEW **Paustian** (Kalkbrænderiløbskaj 2; 31-18-45-11): Denmark's most beautiful store, Paustian was designed by Jørn Utzon, renowned for his Sydney Opera House. This building—inspired by Danish beech forests—stands at the water's edge in a harbor area now undergoing redevelopment. Three stories tall and a dazzling white, it has a densely columned facade. The entry leads beneath a low ceiling into a breathtaking, light-filled atrium, ringed by balconies. The interior columns, branching at top to support the roof, do indeed suggest trees. On the main floor and on each of the balconies furniture has enough space to be seen from all angles. Here are not only re-editions of the classics, but also fresh pieces by such up-and-coming Danish designers as Kasper Salto and Hans Sandgren Jacobsen. I couldn't help but notice the work of a surviving representative of the golden age, Nanna Ditzel, whose wicker-like hanging basket chair of 1959 became a fixture of avant-garde homes of the period and is still produced in Italy. The designer, well into her seventies, she refuses to look back or to rest on her laurels. Her current molded-plywood Trinidad chair (called Fanfair in the United States), with its delicately slit plywood back and seat, is already an international best seller. **Rud Rasmussens Snedkeri** (Nørrebrogade 45; 31-39-62-33): Located in an unglamorous part of Copenhagen, this four-story showroom is filled with wonderful pieces still being manufactured by Rud Rasmussens, founded in 1869, and by other fine Danish cabinetmakers. The range is wide—everything from works by such early pioneers of the modern movement as Mogens Koch to more recent ones by Poul Kjaerholm, Børge Mogensen, and Verner Panton, who, until his death last year, was boldly experimenting with plastic furniture. Nothing illustrates the timelessness of good design better than the work of Kaare Klint. His Faaborg chair of 1914, his propeller-bladed stool of 1927 (the legs and braces form perfectly round bars when they are folded), and his Safari chair of 1927, which knocked down and in a cardboard box is perhaps the first assemble-it-yourself furniture in the world. **Fritz Hansen Showroom** (Christianshavns Kanal 4; 32-92-22): Charming atticlike quarters overlook a canal and the red-tiled roofs of some of Copenhagen's oldest buildings. The firm, founded in 1872, is known for its long, productive collaboration with Jacobsen and offers many of his best pieces, including his bentwood and metal The Ant, a chair that has sold in the millions and now is available in a range of hues. You can order the Egg and Swan for about $2,000 and $1,100, respectively.

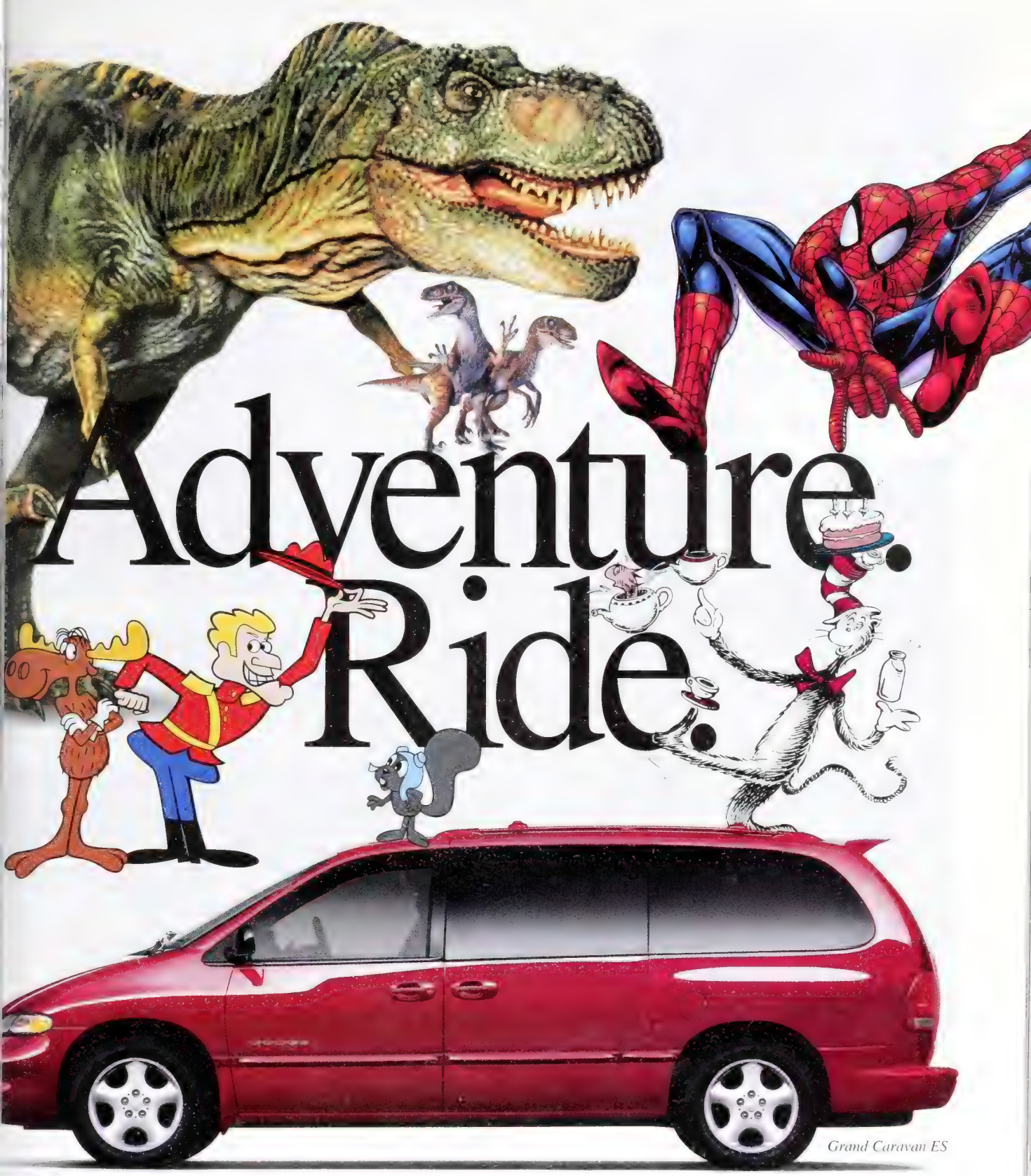






The paneled dome and multihued seating of Copenhagen's Circus Building (above) underscore designer Verner Panton's passion for bright colors. Below: In the Radisson SAS Royal's lobby, Poul Henningsen's artichoke lamps illuminate a circle of Arne Jacobsen's Swans. Knoll has recently begun distribution of the chair in the United States.

WHERE THE CLASSICS ARE ON DISPLAY **The Danish Museum of Decorative Arts** [Det *(Continued on page*



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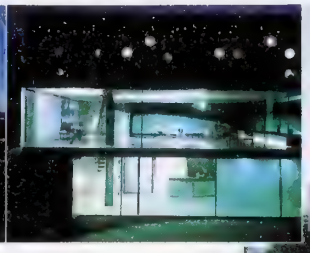
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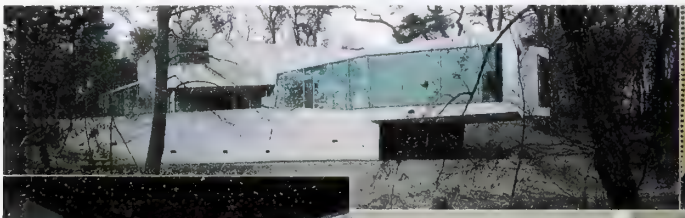
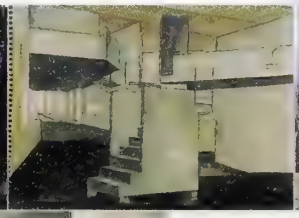
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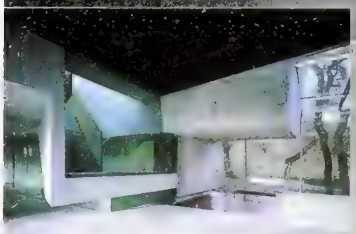
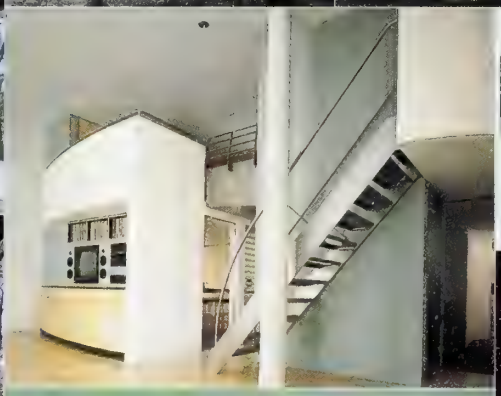
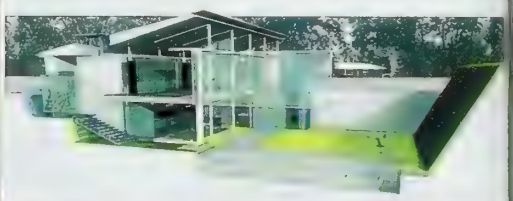





Reclaiming its historic role as champion of the modern house, New York's Museum of Modern Art surveys startling changes in recent design

BY MARTIN FILLER




One of the most amazing things about "The Un-Private House," an exhibition on view at New York's Museum of Modern Art from July 1 through October 5, is that this will be the first show there devoted wholly to domestic architecture in more than thirty years. From the 1930s through the 1960s, MoMA mounted a number of hugely influential exhibitions on the modern house and its furnishings, acting as primer for a public eager to embrace in its daily life what it saw on display at this pioneering institution. Most memorable of all were the full-scale houses temporarily erected in the museum's sculpture garden, making it easy even for those who could not read a floor plan or imagine a photograph in three dimensions to understand the exciting but unfamiliar modern movement in architecture.

Once the case for modernism had been successfully made and that style was widely accepted, such proselytizing no longer seemed necessary, >

Clockwise from top left: Two views of Shigeru Ban's Curtain Wall House, Tokyo; two views of Bordeaux House by OMA; Steven Holl's Y house, New York; Joel Sanders's House for a Bachelor, Minneapol Michael Maltzan's Hergott Shepard house, Beverly Hills; Herzog & de Meuron's Kramlich house, Oakville, California; Scog Elam and Bray's 64 Wakefield, Atlanta; interior and exterior of Van Berkel & Bos's Möbius House, Het Gooi, the Netherlands; Holl's Y House. Center: Lupo/Rowen's Lipschutz/Jones apartment, New York.

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The MoMA exhibition includes Gisue and Mojgai Hariri's digital design (left), commissioned by Ho Beautiful for the "Houses for the Next Millenniu series and published in the October 1998 issue.

and MoMA backed away from its earlier missionary role. I may be overstating the degree to which any museum can affect popular taste, but I feel America today might look very different indeed if the world's foremost modern art museum had kept up its educational advocacy of contemporary domestic architecture. Terence Riley, organizer of "The Un-Private House" and MoMA's chief curator of architecture and design, is well aware that no exhibition is as likely to engage a broad audience as one on housing, the branch of architecture everyone experiences firsthand. But far from putting together a routine survey of current stylistic trends, Riley is centering his selection of 26 recent residential designs in North and South America, Europe, and Japan on a more provocative premise.

Riley explains the startling changes in living habits he discovered while considering his choices for the exhibition: "I started to realize that the most interesting-looking houses were those that embodied the most drastic social changes," he says. "Work is back in the house as is hasn't been for hundreds of years, since those who could afford to separated living and labor. For example, Ben van Berkel and Caroline Bos's Möbius House of 1998 in Het Gooi, the Netherlands, has a fascinating Möbius-strip shape that reflects the fact that the owners live and work at home and go back and forth between the two. In the Lipschutz/Jones apartment of 1988 in New York by Frank Lupo and Daniel Rowen, the central space incorporates an electronic stock-trading room that can be seen from almost everywhere, with additional screens—next to the bed, in the bath—so that even when they wake up they can check on trading. To some people that might sound like a nightmare, but the owners know how to turn it off."

The somewhat puzzling title Riley chose for the exhibition reflects one of his major findings. "There's a distinctly different sense of privacy today," he says, "signaled by the comeback of the Miesian glass house. The Curtain Wall House of 1995 in Tokyo by Shigeru Ban has glass walls that slide back—the owners are living practically on the street—with three-story Chi[illegible] curtains that can be pulled all around the outside of t[illegible]ng. Two rowhouses in Amsterdam by Winy Maas are [illegible]nsparent that they put the inside on display, even more so than traditional ho in Holland, where no one closes their curtains. world where people walk down the street with phones while they talk about their love lives, pri does not seem to be so compelling, especially for younger, media-hooked generation."

However, the show's title is contradicte another emerging trend. Particularly revealing i Wakefield of 1997 in Atlanta, built for themselve husband-and-wife architects Mack Scogin and Me Elam. As Riley points out, this Deconstructivist design had several incarnations: he renovated it before they ma and afterward his son moved in. They actually built hin own house—a freestanding structure behind the main bu ing with a bedroom and sitting room. Experience will tell that with children of a certain age, having open family a and very segregated private areas is the way to do it. Sever the other houses in the show also make a separation betw parents and children. In Rem Koolhaas's Bordeaux Hous 1998 in France, which is very open and uncellularized i public areas, the kids go up one stairway to their bedro and the parents use another, with no interconnection on floor between them." Tellingly, Koolhaas has lived for a n ber of years in a city other than that of his wife and child

Among the other schemes in the exhibition, som the most striking departures from earlier conventions are ri purely sociological. For example, the Hergott Shepard h of 1999 in Beverly Hills was designed by Michael Maltzan two gay men who could find nothing on the real-estate ma that approached the way they wanted their house to funct In the house they built there is only one bedroom, and largest room is a gym. Separate offices are positioned at op site ends of the house for both men, one of whom work home all day, the other only occasionally. There is no tr tional living room, but rather a two-part area that's hal gallery and half public space. Because the owners seldom e at home the kitchen is tiny, but to accommodate their quent charity fundraising events, the kitchen backs on large garage where caterers can work. Says Riley, "This is what people meant by a 'private' house."

Major demographic shifts have made the housing ma vastly different than it was in the family-centered post period. As Riley found, "Six out of ten women today are pa the workforce. Half the households in America today are (ples with no children at home, and that's not just at the up end of the age spectrum. And 25 percent of all household this country have a single dweller, as opposed to eight per just after World War II, or virtually zero under the Purit who actually forbade solitary living." *(Continued on page 1*


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BUSY SIGNALS

Just a few seasons ago, the PC held sway as the ultimate must-have techno-purchase. Today it has been surpassed by the new and much-improved telephone BY LINDA DYETT

Out on the streets, in cars, buses, restaurants—wherever you go lately—you can't help but hear (and possibly be startled by) those ringing jacket pockets, beeping Yak-Paks, and trilling Prada utility pouches. But if the shrunken portable version is your idea of the ultimate in millennial phones, you're only partly right. "The overarching trend is putting more than voice into a telephone, turning it into a multimedia device," says Kristine Ryan of Siemens Information & Communication Products. We've got multi-line home phones, voice-activated phones, Web-surfing, E-mailing phones, phones that spell out the caller's name on your TV screen, that prioritize incoming calls, that even answer your doorbell and turn on the coffee pot. The slew of telecommunications devices out there right now amounts to nothing less than "a paradigm shift," William Kennard, chairman of the Federal Communications Commission, has remarked.

Today's telephone is undergoing an identity crisis, and even the experts can't agree on how to define it. A portable computer with handset attached? A robotic butler? Mike Burns, a human-factors researcher at Bell Labs, proposes an old-fashioned common denominator: "A phone is any device that allows you to speak your voice into it and have it transmitted to some other individual." But at the same time, the contemporary telephone, whether intended for home or mobile use, is "the portal to lots of >

Get smart with the latest digitally engineered phones. Clockwise from upper left: The black Nokia 9000i Communicator; Sony's titanium-colored SPP-S9101 Digital Spread Spectrum phone; Cobra's yellow Microtalk Family Radio Service Transceiver, an updated walkie-talkie; AT&T/Lucent 905 with extra-large buttons; the Swatch Talk wristwatch phone; the Ericsson I 888 World Phone, with modem; Microsoft's Cordless Phone System; Bang & Olufsen's sculptural BeoCom 2500; the Swatch Twinphone, in orange.


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other instruments," says Tim Ayers, vice president of communications at CTIA, the Cellular Telecommunications Industry Association. "It's becoming a Swiss Army knife, whose features can be used in a variety of different ways. No longer is it single-bladed."

Now that the technical parts can be miniaturized to microchip proportions, the phone apparatus itself is beginning to take on just about any conceivable shape and design. Sonja Schiefer, design director at frogdesign, a consumer product development company, envisions future phones that will be worn on the body like jewelry. Already today, twenty-somethings (never entirely weaned from their Walkmen) can be spotted wearing headset phones with ear- and mouth-wires. Their Boomer elders, raised on traditional handset phones, may never be willing to sacrifice the convenience of a substantial receiver—although admittedly the latest folding and slide-closing cell phones look as marvelously sleek as a 1920s cigarette case, even as they provide that five-inch span that bridges the distance from ear to mouth.

But those phones are portable. Home phone design is another matter entirely. Few of us have much that's generous to say about the new rectangular board-bases that look like standard office issue. Not to forget those other late-'90s eyesores, recharging cradles and bulky cordless phones with their inevitable antenna. And today's plastic exteriors, unlike the Bakelite cases of decades past, can feel flimsy and insubstantial.

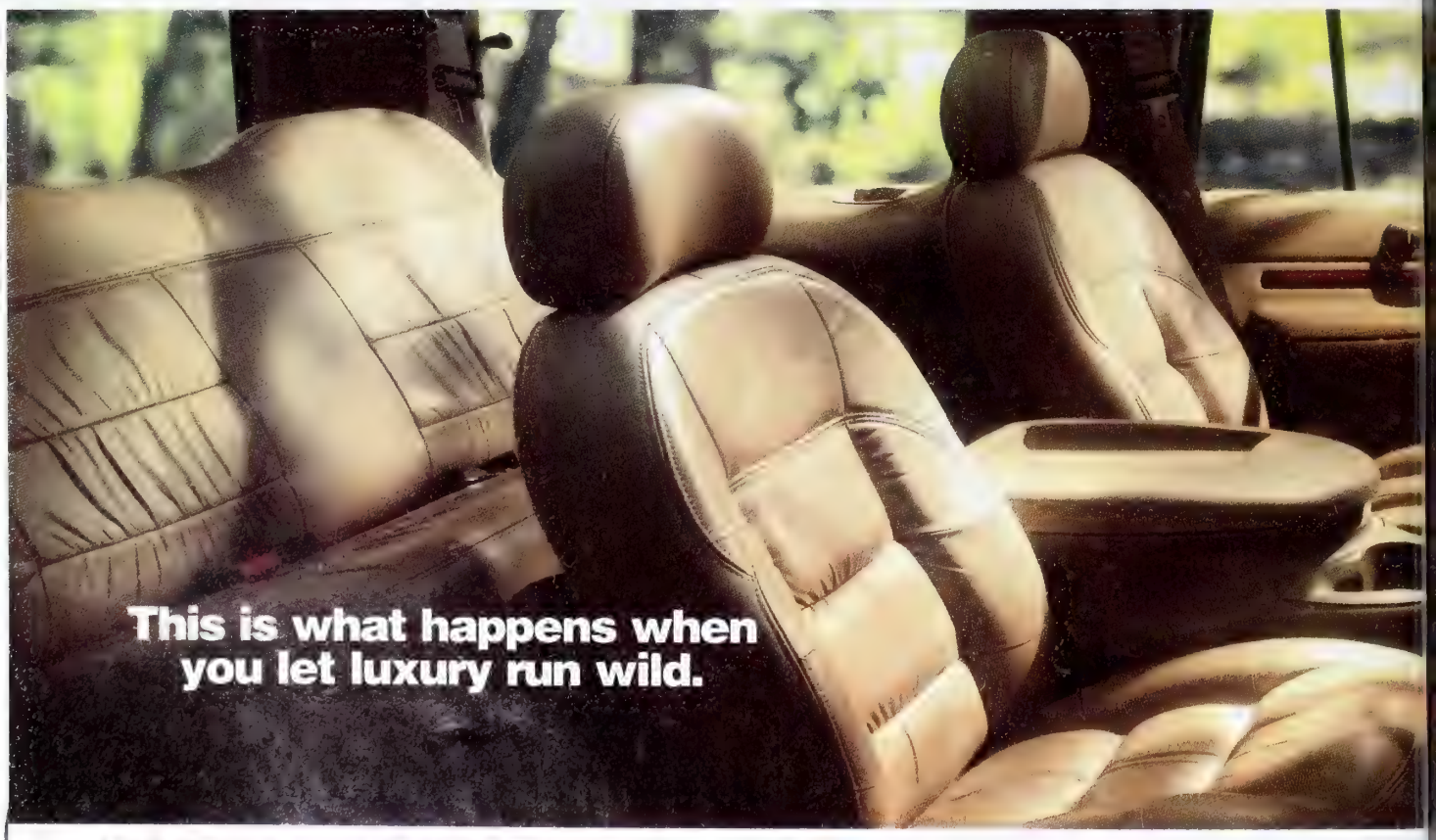
Still, good-looking home phones do exist. The New York interior designer Mark Zeff praises the slim and si Sony IT-B3 single-line phone as "small and innocuous, a looks good with antiques." Sony has introduced a me color range for the IT-B3, priced at $30. (All prices quote suggested. Many are likely to be lower at retail stores.)

Other interior designers have divergent views. phone is a neutral, like a piano, and it must be black,' Celeste Cooper of the Boston-based interior design firm R toire. "Minimalist and black," seconds Robert Kleinschm Powell/Kleinschmidt in Chicago, who adds, "We try to s a system that's easy to comprehend. If it looks complex it' ceived as difficult." The Scottsdale, Arizona, interior des Nancy Kitchell, who describes herself as an early Boo admits to hating all the buttons and longing for an fashioned dial phone. The genuine Bakelite article is s times available at antiques stores, thrift shops, and flea ma and can be retrofitted with contemporary wiring and to tone push-button dialing. Or you can buy Microtel's chic pyramid-shaped Victoria corded phone, based on Art I models, with a notepad drawer at the base. Price: $30

There's a barrage of new cordless, mobile, and co phones available at the stores right now or in the near fu Here are some outstanding models:

CORDLESS

"Over the past two years, cordless phones have been outse corded, probably due to the fact that cordless performanc



Lincoln Navigator. ... With room for seven in three rows of leather-trimmed seats. Plus rich wood accents. T

*models built after 12/8/98

proved so much," reports John McNenney, Panasonic's ional telephone marketing manager. Five years from now, ording to a Vision Quest marketing study, the vast major—90 percent of us—will have a cordless phone. Not only l the home look more beautiful without all those phone ds snaking along the floor, but no longer tethered to a preermined jack, the phone can be moved much farther away n the base than we once thought possible.

Cordless phones send their signals through radio waves. e original 10- or 25-channel frequencies they used were ject to considerable cross-talk problems due to interference h other phones, radio monitors, and garage doors operating the same frequency, as well as undetectable eavesdropping. e current improved standard, 900 megahertz, avoids elecal interference and transmits twice as far as earlier signals. d today's digital cordless phones, far more advanced than ir analog forebears, offer more privacy as well.

Also making waves, and engendering range wars, are new 2.4 gigahertz systems. With 2.4 GHz, a heretofore e-used part of the radio spectrum, it is said by some that get incredible clarity and range, though subject, as always, he presence of glass and steel walls. At least three such sys-s are so far available, all of them offering the major benef not having to pre-plan jack placement around your ne. The base unit, or brains of the phone, "gets stored out ight, in the back of the house, while handsets in each room p the system together," explains Lewis Rubin, vice president of Telecom Consulting Group, a service provider in Pompano Beach, Florida.

- The 2.4 GHz Siemens Gigaset 2420 is billed as the first cordless phone system designed for home and small office use. Consisting of a two-line base station and a cordless handset with a graphic display and charging unit, it's expandable to 8 handsets, permitting call transfer from phone to phone as well as room monitoring. Other features: individual call directories, intercomming, speakerphone, answering machine, conference calling, and caller ID. Price: $399
- Panasonic's GigaRange Digital Spread Spectrum 2.4 GHz systems come with two base antennas for simultaneous transmission and reception, eliminating echoes and delays. In addition, 900 MHz is used on the handset, so there won't be any cross-talk interference, while Direct Sequence Spread Spectrum technology transmits the signal over many frequencies per second. Price range: $200 to 300
- Just arriving at company stores, Bang & Olufsen's BeoCom 6000, also operating in the 2.4 GHz range, features a one-line base station and one handset, though the system is expandable up to 5. A wheel on the handset allows you to browse through your telephone directory and also control the volume on compatible Bang & Olufsen audio-visual products. Price: $475

Other notable 900 MHz phones:

- Microsoft recently introduced its cordless phone system, which uses the PC as an answering device. A base station >



connects both to the computer via a port, and to a handset via radio waves. Other features: voice-mail, voice commands, call-screening, enhanced caller ID, customized greetings, and call prioritizing. This system also logs all calls. Price: $160

• Uniden's VoiceDial EXV 990 uses voice recognition to store spoken names and their phone numbers. All you need to do is preprogram it in your own voice and later tell it whom you wish to call. The voices of others won't be recognized. Price: $150

• Developed for the military to be immune to interferences from metal structures and fluorescent lights, Nortel's 900 DSS has up to 10 times the range of a standard cordless, in addition to caller ID, call waiting, and call logging. Price: $300

• Cobra's CP-9135 is a two-line phone with dual keypads and hold-buttons on handset and base that automatically switch the phone to standby mode if the extension is picked up. A headset is included for hands-free operation—a boon for mothers with young childre Price: $170

• Sony's SPP-S9101 Digital Sprel Spectrum phone (due in stores in Se tember) features a directory for a hu dred numbers and a new swiveli earpiece. Best of all, it comes tinted stylish titanium. Price: $180

MOBILE

The ad campaigns touting one-rate c lular phone services haven't escaped c notice. Seventy-five million Americar more than a quarter of the populatic have now bought into wireless, acco ing to CTIA's Tim Ayers. And th despite incompatible radio frequenc and roaming restrictions. Wirele phones (also known as mobile, cell, a cellular phones) allow us to be noma who stay in constant touch, and incc trovertibly they are the wave of t future. The next generation is so lik to take cell phones for granted that will marvel at the old-fashioned quai ness of ever being incommunicac Maybe by then the issues of cell-

Talk is Cheap: The Millennial Phone Lingo

CORDED The traditional phone connection, via power lines that travel over land and are unaffected if the caller and callee are separated by mountains or by glass or steel structures, or if one or both are underground.

CORDLESS A phone technology based on short-range radio waves that travel through the air in cycles and are subject to interference from glass, steel, mountains, and valleys. Cordless phones have a corded indoor base station (that connects them by jack to a land line) and cordless headsets that allow you to move around freely within a fixed range.

DIGITAL SPREAD SPECTRUM A phone technology that can reduce interference and offers a longer transmission range than other systems

FREQUENCY A measurement of the number of cycles of radio waves per second

GIGAHERTZ A measurement of a billion cycles per second

HERTZ The international unit of frequency, equal to one cycle per secon

HANDSET The receiver

HEADSET A microphone-and-ear piece combination, as worn by tele phone operators, allowing for hands free communication

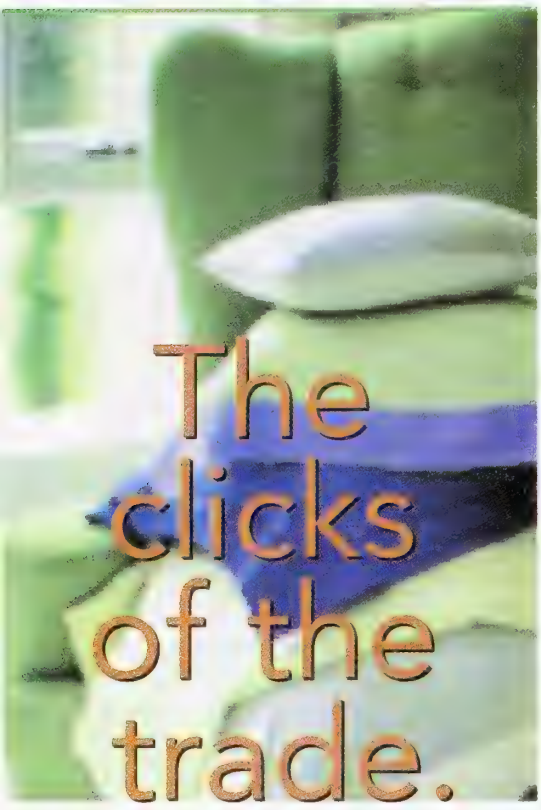
MEGAHERTZ A measurement of million cycles per second

PCS A new 1900 MHz wireless fre quency known to provide high clarit The acronym is for Personal Commu nications Services.

SMARTPHONE Any digitally er hanced phone with capabilities such a memory, redialing, and call prioriti ing, among many others

WIRELESS Also known as cell, cellu lar, or mobile. A technology involvin small mobile radios or phones whos connectivity runs from one antenn receiving radio signals to the nex Atmospheric conditions such as thur derstorms and lightning, improper shielded electromagnetic equipment (i radio towers, TV sets, etc.), and certai walls and wiring can cause interferenc

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CORIAN

phone etiquette will be resolved. (Is it polite, for instance, to involve your fellow passengers in the intricacies of your personal life during a mobile phone exchange on a bus ride?)

Wireless phones, like cordless, were analog-based at the start, using signals such as radio waves. Then came digital models, to accommodate digital transmission systems. With their radio waves converted into ones and zeroes, they put an end to fuzziness, offering unparalleled clarity and secure conversations. For the past several years we've also had a third option: dual-mode wireless phones that use digital signals in areas of digital transmissions, and that automatically default to analog in the many locations across the country where analog is still the standard. Another piece of good news: Battery life is longer than ever, with up to 8 hours of talk time and 14 days of standby time—the time remaining before you'll need to recharge the batteries.

What's critical with mobile is choosing a carrier first—AT&T Wireless, MCI WorldCom, Sprint, et al.—based on your local and long-distance calling needs. Only after that should you buy a handset, which these carriers are likely to sell at a discounted price. Some name-brand phone models may be sold exclusively by a particular service provider. Other models available from service providers display a hyphenated brand name, that of Sony or Panasonic, for instance, merged with the carrier's name. But the phone apparatus itself isn't any different from those avail at retail phone outlets.

Among the latest cell phones

• A cross between a phone and a notebook, the Nokia 9000il Comm cator has a hands-free speaker on outside, while inside its folding case keyboard that allows for low-resolu Web-browsing. Val Kilmer used or these in the movie *The Saint*. Price: $

• Weighing in at 5 ounces, So candy-bar-shaped D-Wave Astra (SB 200 has dual analog-digital trans sion capabilities and almost a we worth of standby time. Look for September. Price: $150

• For the international frequent f the slim, elegant Ericsson I 888 W Phone with a built-in modem, tr charger, and plugs compatible with about every voltage system and so style, can be used almost anywh With one of these, there will be l need to lease a mobile phone or c adapters when traveling. Price: $30

• Despite the presence of a voice m recorder, answering machine, and age facilities for 99 numbers, the torola V series clamshell phones among the smallest, lightest, and sought-after today—perhaps more d able than Motorola's highly visible Tac line. Price: $500 to $700

• Not much larger than the Zi lighter it resembles, the chrome-fini Nokia 8800 is equipped with a sli cover that protects the keypad in cl position and an integrated inte antenna. Price: $500 to $700

THE NEW WALKIE-TALKIE

Just in time for the generation that's rediscovering the family outing, the Fe eral Communications Commission has created a short-distance Family Rad Service bandwidth. So it's little wonder battery-operated walkie-talkies a back in style, providing easy connectivity that extends up to two miles. Alrea in evidence at shopping malls, two-way radios (as the industry now prefers call them) can be expected to crackle on hiking trails and at the beach th summer. With single press-and-release buttons, they are singularly easy to ope ate. Not only are they ruggedly good-looking, colorful, and fun to use, but the calling is free. Two that are highly regarded: Motorola's TalkAbout SL 280, the smallest available, is $180. Cobra's Microtalk Family Radio Servi Transceivers are waterproof, come with a foldaway antenna, and feature vibrator signal, making them ideal for fishing or other peaceful environmen you wouldn't want to disturb with a ring. Price range: $75 to $160

he voice-dialing Sprint PCS/Samsung SCH-2000 also
ords spoken memos, has text messaging, and comes with a
ating ringer and caller ID. Price: $180

CORDED

corded phones are not relics of the past. Digital innards
e turned a lot of current models into smart phones.
lortel's Meridian 9617 features voice dialing, caller ID, call
ting ID, contact lists, and call logs shared between phone
PC. Price: $360
ang & Olufsen's BeoCom 2500 rings with a delectable
o-trill and has a quick-grasp receiver that appears to float
a baton in the air above the base. Other features: an
nomically correct sloping keyboard, answering machine,
er ID, loudspeaker, and memory for 121 numbers. Price: $250
he base on the Swatch Twinphone functions as a second
dset, allowing two to talk at the same time at your end of
phone. Price: $40
Vith the BedroomPhone, G.E. has mated the phone to the
k radio. A digital display on the lighted keypad shows the
ent time, wake-up time, and call duration. Price: $60
he AT&T/Lucent 905 comes with extra-large, extra-visible
dialing buttons on a white base, making it suitable for the
rly or others with vision limitations. Price: $35

If some of the phones just described sound dauntingly
ristic, brace yourself. They're just for starters. At the end of
year, Swatch will introduce the world's first telephone watch, bearing function buttons that encircle the bezel and volume control in the crown. To speak and listen, you hold the watch fifteen inches away, with your arm slightly bent, assuming the Dick Tracy position. Also in the works, and available possibly in the coming decade, are voice-activated automatic translation services, both for phone calls and E-mail, according to Linda Roberts, a human-factors researcher at Bell Labs.

The biggest change in telecommunications of the not-too-distant future will be the personal phone number, allowing us continual access to calls, computer data, and home electrical systems wherever we are in the world. Either we'll have our calls beeped to us on a mobile phone or we'll carry an electronic card or customized microchip module containing our personal phone and computer data that we can slip into handsets posted in coin-free phone booths. This concept, known as number portability, "is an advanced form of call forwarding," explains CTIA's Tim Ayers. Sonja Schiefer of frogdesign envisions storing the modules in jewelry, a collar stud, or eyeglasses when we travel, and then "popping them into a big, comfortable handset back at home."

Last but not least? Videophones. Within the next five years, predicts Todd Thibodeaux, vice president of market research for the Consumer Electronics Manufacturers' Association, their lag-time and broken-transmission problems will be solved, and they will be widely available. The videophone is already being touted as a business tool. Business? What business? This will change the meaning of the blind date forever. ■



OPULENCE UNBOUND

London decorative artist Oriel Harwood delves deep into the romantic psyche with designs that give full rein to her baroque fantasies

By Martin Filler



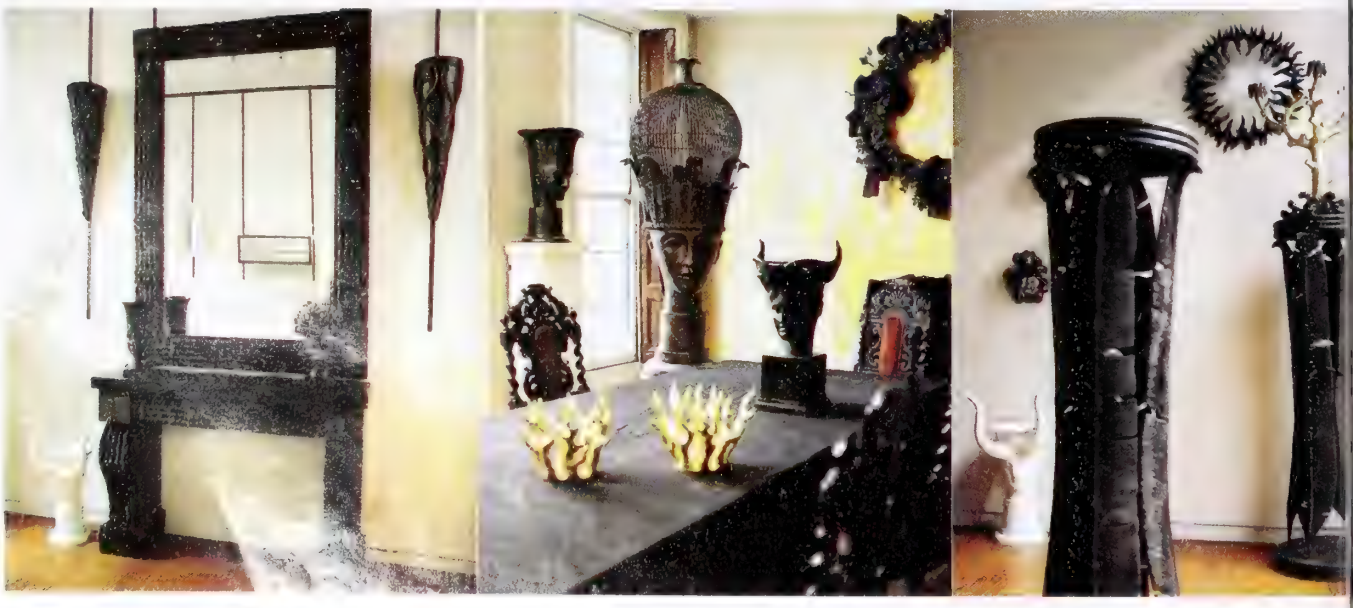
For almost 300 years, traditional English design has been a byword for tasteful timelessness. Yet beyond the sunny, well-tended meadows of neoclassicism grow the dark, unruly forests of baroque, equally a part of Britain's rich history of architecture and interior design. And while the rest of her generation seems polarized between well-mannered nostalgia and the minimalism that has become today's modern classicism, the 38-year-old London decorative artist Oriel Harwood leads a stately saraband to the tune of a very different piper. Known, though not by name, to millions of moviegoers as the designer of Cruella de Ville's maxi-mad bedroom in the 1996 remake of *101 Dalmatians*, Harwood is now poised for more focused recognition.

As she sits over tea amid her powerfully animated furniture and objects in the Fulham Road gallery of her London dealer, David Gill, the tall, stunningly redheaded Harwood, in an ankle-length, figure-hugging purple velvet dress, looks like a romantic apparition from one of her own designs. Since setting up her own studio in 1984, she has created a historically resonant but highly personal style that *The Independent* of London has dubbed "Dungeons and Dragons crossed with a John Galliano catwalk." She prefers to call her dramatically hybrid approach "Antique Futurism."

On one wall of the gallery are Harwood's massive black-framed mirrors encrusted with high-relief plumes, shells, and twigs. On another wall, black sconces writhe with gilded serpents or sprout gilded horns. Five-foot- >



Oriel Harwood (above) is decoratin her pair of Georgian terrace houses in London with many pieces of her own design. In the drawing roo she stands next to a Biedermeier chair and a portrait of a Victorian ancestor. Clockwise from left: Ceramic Testa vase. Bronze feather pedestals. Dining room with large resin Testa birdcage in corner, 19th-century Jacobean Revi chairs surrounding table wit Testa vase and Flame candle- holders. Etruscan resin-and-u mirror above Etruscan resin- and-scagliola console, flanked by ceramic sconces. Flame convex mirror in resin.



h bronze pedestals are supported by a quartet of realistically deled bronze feathers. Overhead hang bizarre quasi-noiserie chandeliers worthy of the Brighton Pavilion. And a nearby console table, staring matte-white classical heads pt with coiffures of coral branches. To give appropriate pe to these generously scaled designs and to better show his rising star, David Gill opened a loftlike showroom space spring in the Vauxhall section of south London.

Harwood's passion for extravagant design gestures was rked by her privileged upbringing. "My father is a gentle-n farmer in East Anglia," she says, "and his great thrill was buy a succession of preposterously overscaled houses. He d wrecks nobody else wanted and played amateur builder." a teenager she was sent to Cranborne Chase, a now-inct upper-class girls school in Wiltshire housed in a mag-cent Georgian mansion. "It had the most spectacular unda," she recalls, "and the whole time I was there I nted to make something worthy of those niches."

Harwood later attended the Middlesex art school near ndon, where she studied three-dimensional design, a course t centered on ceramics, furniture, glass, and silver. At Mid-sex her love for baroque design deepened, and she wrote first-year paper on the Italian architect and sculptor Gian-nzo Bernini. Her gravitation toward decorative splendor also a rebellion against what she saw as the emptiness of temporary design. "I'm very much against the tyranny of modernism," Harwood says. "All the projects I was assigned at college were modernist—such as a fountain for the fore-court of some hideous concrete civic center. It seems to me that the largest problem facing artists now is that pure mod-ernism doesn't allow for any applied art."

After graduating in 1982, Harwood began producing a stunning series of hand-modeled ceramic chimneypieces, sumptuously sculptural compositions aburst with twisted columns, gutsy cartouches, thick lintels, and delicate leafy tendrils. Her freewheeling mixtures of different period motifs had an intuitive historical correctness, because as visitors to the stately homes of England are reminded, style is in a con-stant state of flux, most buildings bearing the imprint of what came before and what was about to occur afterward.

That was the attitude of the English decorator Christo-pher Nevile, who asked Harwood and her then-husband, the design historian and author Stephen Calloway, to create a new Gothick library for Harrington Hall in Lincolnshire after that historic house suffered a disastrous fire. "Christopher didn't want the whole building to look uniform," says Har-wood, "because all the great houses are accretions over the centuries." In contrast to the staid Queen Anne classicism of the rest of the building, the library feels like an enchanted rus-tic hermitage, with twiggy branches forming pointed arches in the most playful spirit of 18th-century garden follies.

Because such large custom *(Continued on page 120)*

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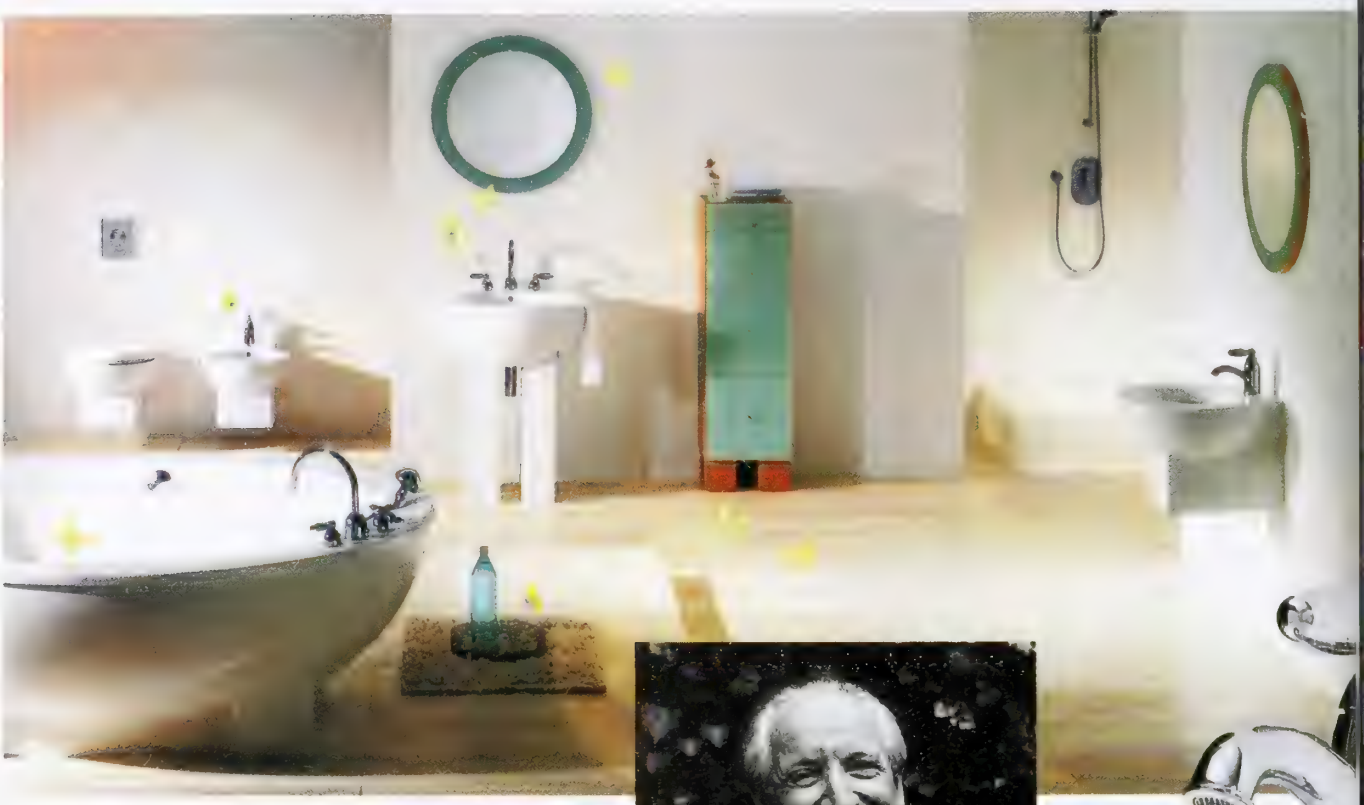
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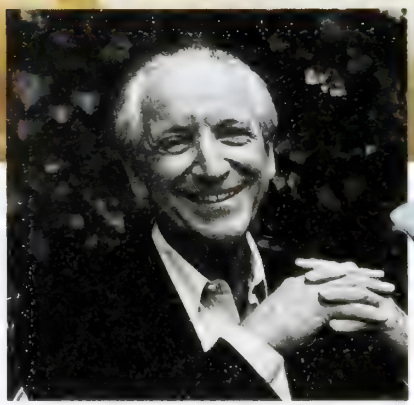
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THE TEMPLE OF BATH

For his premier plumbing collection, Michael Graves has elevated the spigot, sink, soap dish, and tub

By Linda Dyett





For an age that's impassioned over botanical bath gels and loofah body scrubs, designer bath furnishings fit right in. Such, very likely, was the reasoning behind Dreamscape, the new line of bath fixtures designed by Michael Graves for three German companies—Duravit (a porcelain manufacturer), Dornbracht (faucets), and Hoesch (tubs). Not that plumbing equipment would be too mundane a project for one of America's premier postmodern architects. The Princeton-based Graves, after all, has a record adding wit and grace to consumer necessities (witness his 1985 whistling teakettle for Alessi and his toaster, can opener, and other housewares for Target stores introduced earlier this year).

Made of porcelain, pearwood, and polished chrome, the wide-ranging, high-end Dreamscape collection includes a matching toilet and bidet, storage chests, and a jewellike bathrobe hook. The intention, says Graves, was to turn the bathroom "into an important room—a place to spend time in." His signature classical allusions appear throughout the line—most notably in the pillarlike pedestal bases, with their quotations from Greco-Roman architecture, and in the wash basins, "whose half-round, hollowed-out shape takes us back to the myth and purification rituals at the roots of Western culture," says Grave

The classically inclined designer (above) and selected pieces from his Dreamscape collection. Circular tub (top) is six feet in diameter. Soap dish (above right) rests in a holder that recalls an outspread hand. Single-lever faucet (above, far right). Vanity sink (below right) with pearwood legs and acrylic "skirt" in Gravesian apple green.

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So all the fresh food is e
to see and easy to rea
Now, anyone have any g
recipes for zucch
amana.com
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BUILT BETTER THAN IT HAS TO BE

hough decorator-dealer

a Jackson and her family live

damask-walled splendor in

w York, she wanted

mething quite different for

ir turn-of-the-century Shingle

le house on the East End

Long Island. Here the

k is far less formal although

ually well-mannered. With

antiques-business partner,

therine Aaron, Jackson devised

alm, comfortable scheme that

es unpretentious period

niture with easy contemporary

ces, tied together by soft

ors and simple fabrics.

e result is a classic, tailored,

dern departure from the

dictable clichés of the region

MARTIN FILLER
OTOGRAPHY BY ALEX HEMER
ODUCED BY DARA CAPONIGRO





the newly added porch (opposite), fragrance of jasmine in tubs is ed by overhead fans. Old rattan irs are French. Above right: Lisa kson and her daughter, Quinn. ow right: Although the Dutch front is original, Jackson added the oak ak flooring and paneling on the main rcase. Mirror, bronze table lamp, pair of 19th-century armchairs are Jackson's shop, Blanc Antiques.







Four years ago, while searching year-round country house for herself husband, and their two children, York decorator and antiques dealer Jackson fell in love with a promi wreck. This once-grand but run-d turn-of-the-century house on eas Long Island stood on a shady three- parcel.

With her eye for intriguing tiques and her ability to see poter in an object in need of refinishing, J son found the ramshackle Shingle S structure, surrounded by seventeen s imen trees, wholly irresistible. The reted house is something of a l legend, once having been the h of an eccentric business executive tennis player who in the 1960s cre a replica of New York's El Morocc his basement. Jackson kept som this faux nightclub's memorabilia in the house and installed it in a pow room as an homage to an era of glamour.

But glamour was certainly what Jackson was looking for on we ends; her apartment on Manhatt Upper East Side already provided pl of that. Instead, she envisioned a re ing retreat that would be informal ye keeping with the considerable dignit the exterior architecture. Some crea improvisation was needed to make interiors feel equally substantial. Tho many people assume that the sprawl summer cottages of America's Atla coastline have been meticulously ished throughout, these buildings w often made without much attentio internal detail because they were o used for one season each year and w defined more by decorative effects th integral components.

Seating groups of varying degrees of formality are dispersed throughout th house. Left, from top: In the living room, a pair of 19th-century bergères faces a 1930s Jansen cocktail table. Old French rattan furniture in sunro is upholstered in off-white linen from Rogers and Goffigon. Chaises longue by the pool invite sunbathers; roof til are Italian ceramic. Opposite: In the screened gazebo at the end of the por painted chairs surround a table cove in striped cotton from Carlton V.

"The house didn't have any good architectural detail at all. We added door casings, molding, paneling, and wainscoting to give the interiors some dimension"




J.C. DONDEL



The wainscoted dining room is as simple as a monastic refectory, but infinitely more luxurious. In front of a French limestone console, Louis XIII–style chairs and 19th-century settee from Blanc Antiques. Hurricane-lamp sconce from Lumière. Window is hung with unlined curtains made from a Rogers and Goffigon wool.

FOR MORE DETAILS, SEE READER INFORMATION





"The house didn't have any g
architectural detail at all," Jackson
plains. "We added door casings, m
ing, paneling, and wainscoting to g
the interiors some dimension, and
built the porch and the screened gaz
at the end of it." Co-owners of Bl
Antiques, which opened in New Y
last year, Jackson and her partı
Catherine Aaron, used handsomely
portioned furniture and accesso
from their own shop to complement
meticulously restored and upgra
architecture. "We wanted to kee
fresh, clean, and simple," says Jack
"I like to mix the old and the n
I never use modern things exclusiv
because antiques have a soul and so
how they ground things."

Though Jackson has no for
design training, she possesses an ol
ous talent for making interiors that
at once coherent and varied, givi
large house such as hers a consiste
that further emphasizes its gener
scale. Not for her a jarring c
sequence that careens from green e
hall to yellow living room to red di
room. She is well aware that her p
monochromatic palette and pench
for chintz-free rooms are unlikely to
new clients among her well-hee
neighbors, many of whom are stil
thrall to the bright, busily patter
style favored by generations of Ha
tons summer residents. "I'd never re
expect many local clients to hire m
she says with a laugh. "What I d
much more modern and low-key th
what is still very popular out he
Though I can appreciate that cozy
thetic and even like to visit it in so
one else's house, I just did my o
tranquil thing for me."

***Serenity is the keynote of the bedroo
Above left: Drawings in graduated frames hang above a 19th-century mahogany bed in one of the guest roo
Sconces from Chameleon.***
***Left: In another chamber, non-match
bedside tables and lamps flank an English Victorian bed. Opposite: Mo
rigorous is the master bedroom, with
18th-century Flemish mirror hung a
the crisply tailored bed. Armchairs from Old Town Crossing. Seagrass carpeting from A. Morjikian.***



Victorian Lite

Nineteenth-century houses and furnishings can b

serious and heavy, but they can also be joyful, friendl

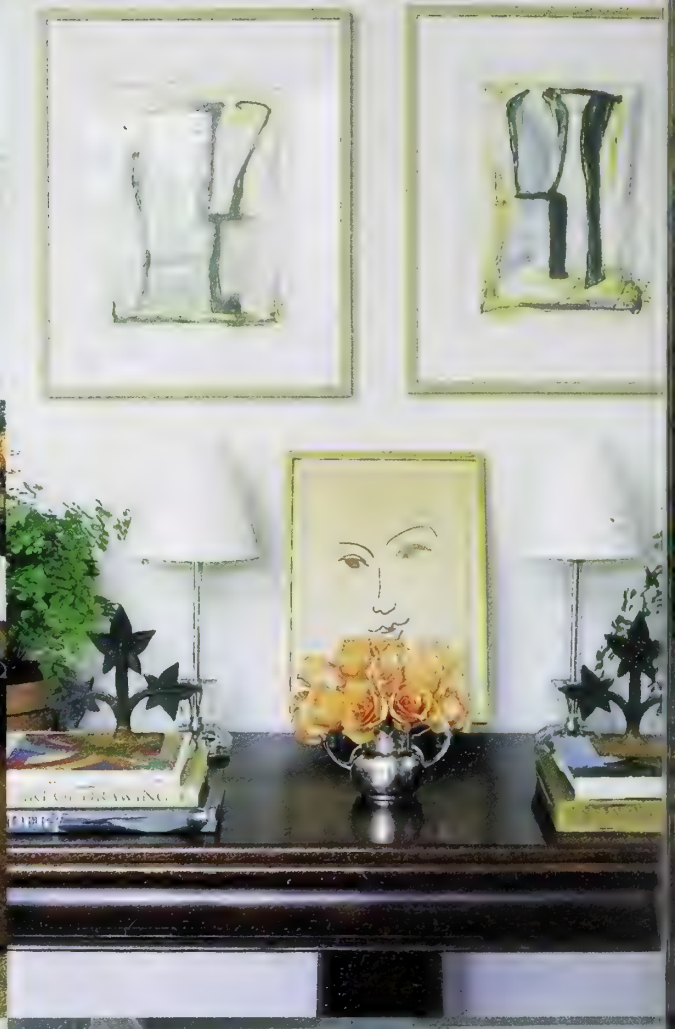
and full of wit, as in this Connecticut cottag



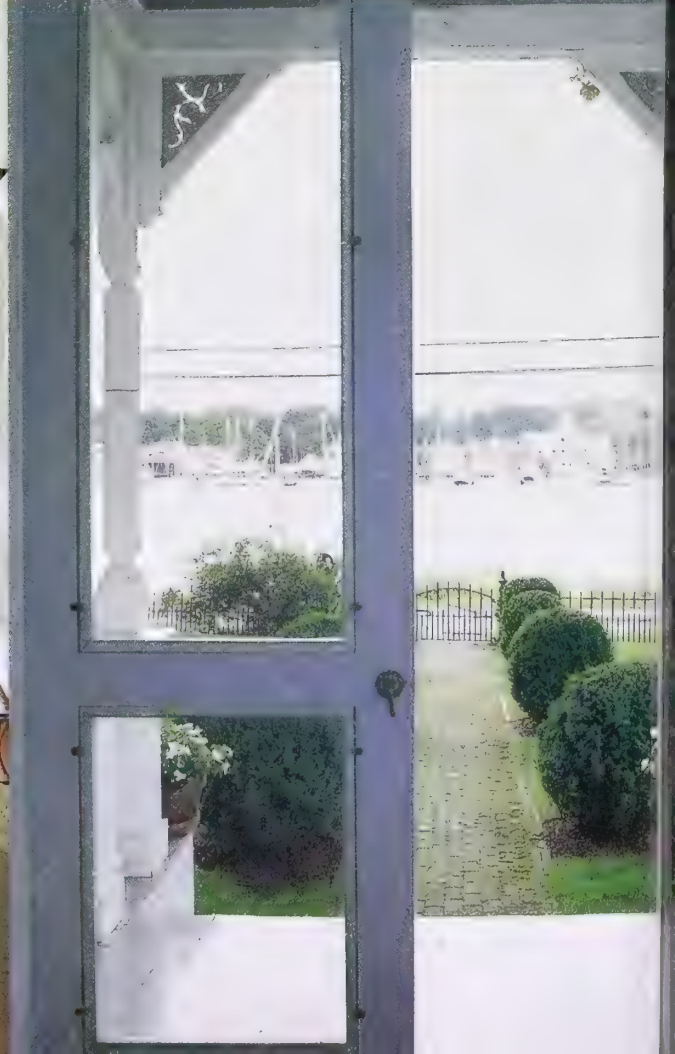
In the back parlor, a Victorian chair wears sage damask, sofas sea-foam cotton. Diebenkorn drawing at left. Opposite: The front parlor's curvy coffee table, made from pieces of a ship, is an industrial counterpoint to the extravagant Empire sofa. "I like the way the green Jo[illegible]n Duff wall sculpture goes with the Noguchi lamp," says the woman of the house.











an live with these colors for a long time," says the woman he house about the pale, pale pink walls and soft green olstery in her front and back parlors. This may seem a ious statement from a woman who has painted her dining m eleven times in two decades and redone her parlors e, toning down color and pattern with each change, but has reason to believe the current scheme will last: "I really 't have much left to strip away."

A fearless amateur decorator an original style, she explains the ch from lavender upholstery and escent chartreuse chair cushions to onochromatic scheme: "Having background fade out is very impor- to show our art collection and the es of our furniture." The modern he and her husband began acquir- in the seventies is one of the main reasons they bought 1886 Connecticut house, its tall rooms promising perfect lay space for paintings and sculpture.



"My children don't seem embarrassed to live in a place 's so different from their friends' houses," she says about two teenage boys and nine-year-old daughter. In fact her ldren seem to have learned a lot from the modern masters. second son once painted a vertical Mother's Day banner extolling her virtues (it begins with awesome, beautiful, caring, and goes through the alphabet) that any conceptual artist would be proud of.

Everyone in the family participates. The husband, who regularly and uncomplainingly rehangs works of art, measured and taped the hall walls for the wide horizontal stripes his wife painted. ("Horizontals are more unexpected than verticals," she says, "but the stripes must be wide to make an impact.") He also came to the marriage with two of the curviest pieces of furniture in the house—the Empire sofa in the front parlor and a library table with elaborate pedestals. The wife loves this offbeat furniture the way she loves her quirky house: Both encourage experimental decorating.

Not that she needed much encouragement. "My mother used antiques with modern classics—a Poul Kjaerholm stool, a Hans Wegner peacock chair—so I grew up thinking that's the way to do things," she says. She also credits her parents' collection of abstract art with educating her eye. But her friend Lynn Morgan, a decorator who helped find the sea-foam fabric and the pair of Victorian-style chairs in the back parlor, believes it is more nature than nurture. "I think she was born with a great eye," says Morgan.

he wife once worked for the New York City Landmarks Preservation Commission and appreciates Victorian houses like her wn (above) for their wood detailing outside and inside, their coziness and abundant light. Opposite, clockwise from top left: de pocket door between front and back parlors, a Philip Guston drawing above a gondola oarlock; note striped wall in hallway. atisse portrait below Bryan Hunt drawings. Front door's river view. Susan Rothenberg painting above original mantelpiece.

FOR MORE DETAILS, SEE READER INFORMATION





y blue dining room has been dark mauve and chartreuse, among other colors. Under a mixed media work by Lois Lane, en's chairs, Sheffield candlesticks. Opposite: The exterior of the house, built from a pattern book, is warm putty. "For a cond I considered the original red and green," says the wife, "but you see this porch from inside, and colors must flow."



The master bedroom is light in winter but coolly shaded in summer by the huge Norway maples nearby. Lavender-and-white checkerboard rug was once in the front parlor but "it drove me crazy keeping it clean," says the wife, who replaced it downstairs with "family-friendly" sea grass. Opposite: The serene guest room reflects the owners' style in its simple light fixtures and window treatments.



BY CHRISTINE PITTEL PHOTOGRAPHY BY LAURA RESEN PRODUCED BY DARA CAPONIGRO

into the woods

"I'm a fool for rocks," says Monte Coleman, who bought his land as soon as he saw the huge boulders jutting up from the hillside. In this dramatic setting, he then built a very quiet house. The exterior is modest and unobtrusive, with "a bit of that creosote-stained, state-park look," he explains. And when you open the door, the interior impresses you with its Asian sensibility and restraint. It all adds up to serenity among the trees



The owner says, "I like a plain backdrop," and his house is an exercise in Belgian linen, which he has sewn into soft, creamy curtains and vaporous Roman shades for the living room (left). Belgian linen also upholsters custom Beckley mattresses on the sofas, which double as guest



beds. An Indian stone mortar found in the nearby stream rests next to a cylindrical vase from Aero on a faceted c. 1940 oak cabinet by designer James Mont. The fine-lined red oak table is a copy of a Jean-Michel Frank piece. Webbed chairs by Vicente Wolf. At Maison Gerard, Monte Coleman found the Thebes stool in the foreground. Inset: Don't picnic on the grass, alas. Instead, settle back into a Queen Anne chair, slipcovered in saffron cotton pieced together from Tibetan monk's robes.









al estate flyer at a diner in Sullivan County, v York, started Monte Coleman on the ch for weekend property close by, and shortly r he was the proud owner of ten acres of -strewn countryside, shaded by towering s and cleft by a rushing stream. In his week- life in Manhattan, Coleman sews slipcovers, es, and curtains for top-notch designers. As satisfied client told him, "You make really le things very beautifully. Other people do d it looks cheap."

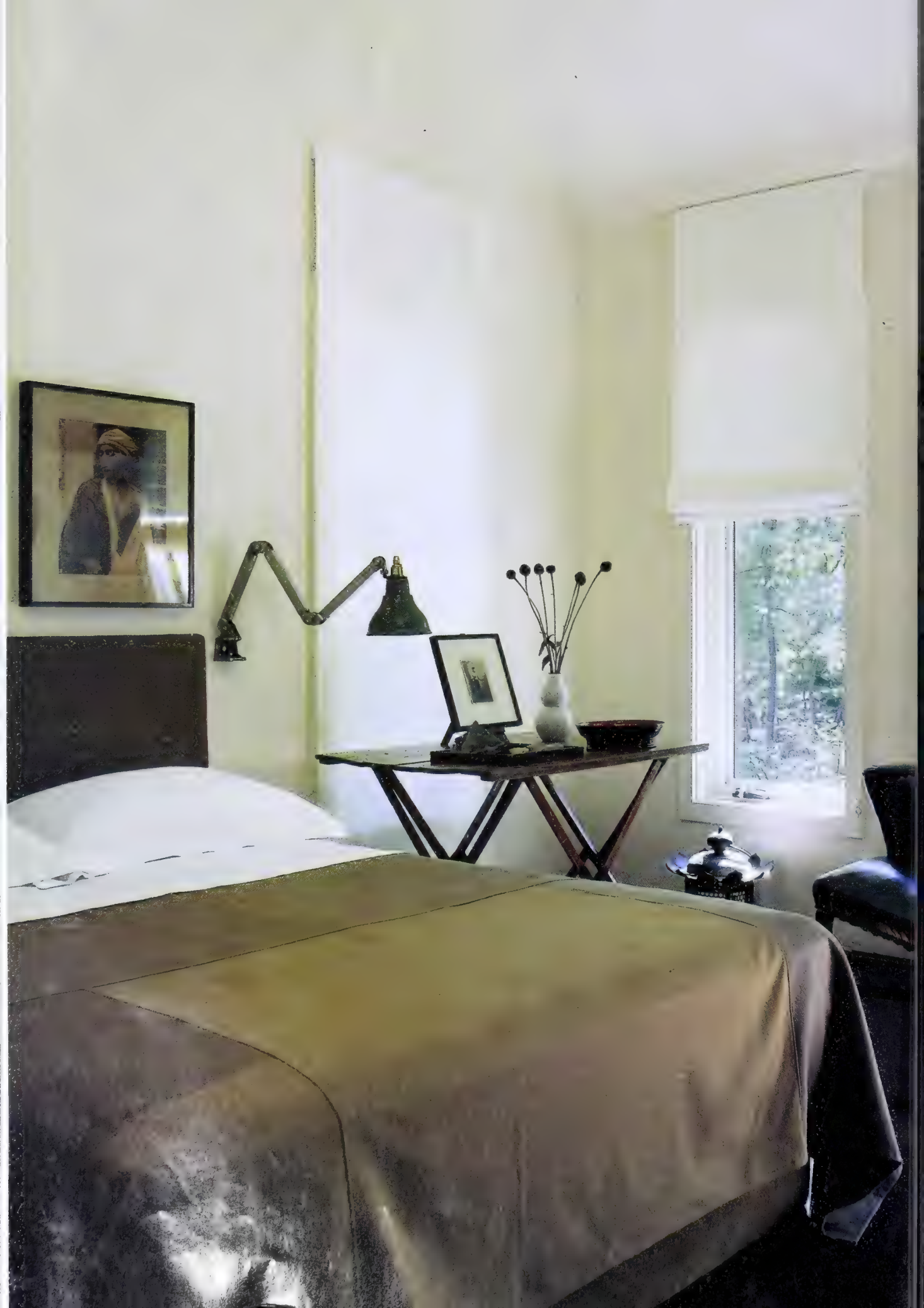
True to form, when Coleman began to gn his house, he decided to keep it simple: one large lovely room, plus a modest bed- n, kitchen, study, and bath. He drew the plan himself, then hired friend and archi- Len Mayer of Crettol Mayer Associates to ve technical matters, such as the roofline. eman says gratefully, "With the help of ds, I built this house for one-fifth of what uld normally cost." A neighbor down the constructed the floor-to-ceiling bookcases, an old friend laid the floor.

That friend, Lucian Pompili, a woodworker ceramist, made the most remarkable contri- n to the house. At a lumber yard in Detroit, und a dusty, forgotten skid of red Honduran gany with planks a breathtaking 24 inches . Going far beyond the call of duty, he drove to New York in a U-Haul and then pains- gly tongue-and-grooved each board, fitting them together like a fine piece of furniture. The first thing you notice when you walk into the house is this magnificent floor. The dark, watery surface is tantalizingly smooth—you are tempted to kick off your shoes and skate across it in your socks. The 22-by-28-foot living room seems even larger thanks to the lofty ceiling, which soars 18 feet. Spare furnishings—two pillow-strewn banquettes, a pair of low-slung chairs, and a few quirky tables—leave the space exhilaratingly empty. The paleness of beige walls and natural linen upholstery is invigorated by small shots of orange. "I've learned a lot from Vicente Wolf, who's been a client for thirteen years," says Coleman. "I always paid attention to the way he edits and arranges furniture and accessories."

Coleman knows how to confine his collecting to a few objects, and how to let them carry a room on the strength of their clean lines and graceful proportions. The pure elegance of a Jean-Michel Frank-inspired table has a certain affinity with the forthright Dutch Indonesian kitchen table, which also works well with the Japanese *tonsu*. "I have always loved Asian things because they are so simple," says Coleman. He hung a Japanese mask outside to weather, and the barn swallows appropriated it for a nest. Coleman has not disturbed them—this is a casual place, not a shrine to design. In the heat of July, he just sits in the stream with his wineglass, and that's as far as he wants to go from his handmade house.

Breuer tables stack in the study (opposite, above left). Opposite, above right: Belgian linen shades on French doors. Opposite below: Kitchen's vintage sofa in mohair from La Mode. Sub-Zero freezer and refrigerator are underneath mahogany counter with Russell Range cooktop. Vicente Wolf lamp. Above: On a Japanese tonsu, Swedish industrial fixture from Alan Moss. Below: Turkish lamp spotlights Tim P. Hunt photograph.





The Mondrian-like patchwork of muted wool on Monte Coleman's bed (left) is one of the coverlets and quilts he makes with scraps left on his workroom floor. Sheets and pillowcases by Area against a headboard upholstered in chenille from Pollack & Associates. An English folding camp



table serves as a nightstand, and a wall-mounted French industrial lamp pulls down for late-night detective novels. Under a Robert Rauschenberg lithograph, a brown ceramic container from Aero holds spears from Africa and New Guinea. Worn leather chair is a thrift-shop acquisition. White silk Roman shades offer a variation on the theme of natural colors and textures. French doors open to the deck.
Inset: On the bookcase shelves, a Pierre Verger photogravure and yet another vintage lamp, one that could have escaped from a chemistry lab.



Vive la Toile

For nearly 250 years, the monochromatic printed cottons known as toile de Jouy have been prized for their finely detailed motifs, and these days the taste for the storytelling fabrics seems stronger than ever

Designer Christopher Moore demonstrates how a mix of toiles and bold-scale Vichy checks can add grandeur to a modest London apartment. Rousseau wallpaper with its romantic rural scenes and Les Demoiselles tablecloth featuring medallion portraits of two women are in Moore's collection for Lee Jofa.



By Christopher Petkanas Photography by Jacques Dirand Produced by Carolyn Englefi

Like Marie Antoinette at Versailles, Christopher Moore lives happily engulfed by toile de Jouy, the quintessentially French monochromatic cotton textiles prized for their narrative prints and finely drawn detail. From beds and walls to ironing board and dog basket, almost everything in Moore's vest-pocket apartment in a late-19th-century mansion block in London's Hammersmith district is lavished with the anecdotal fabrics first produced at the Oberkampf factory in Jouy-en-Josas in the Paris suburbs in 1760. The wooden blocks used to print early versions of the cloth were replaced in 1770 by engraved copper plates, allowing a more refined line. Typically, motifs portray idealized vignettes of rural life (being a peasant was never this good), historical events, military victories, far-flung monuments, and pastoral, genre, and mythological scenes.

Moore started his soft-furnishings career in 1987 as a London dealer in vintage toiles, which he now sells through Nicole Fabre, a French antiques shop on the Kings Road. Two years later he launched his own collection of scrupulous reproductions from 18th- and 19th-century originals in his vast archive. They are distributed by Lee Jofa.

The taste for toile de Jouy was further strengthened earlier this year by another maker of documentary toiles, Braquenié, in an exhibition at the toile museum in Jouy-en-Josas. The company's often historically correct re-editions are based on designs it purchased when Oberkampf went bankrupt in 1843. Filled with paintings and furniture that belonged to Christophe-Philippe Oberkampf, a German émigré and the factory's founder, the show featured imaginary rooms in which he might have lived.

As for Moore, heaven help the person who tries to come between him and his toiles. "They are my life," he says plainly. But while the current "toile fever," as Moore calls it, has put him at the top of his trade, he worries that it has also made a hash of what is desirable and undesirable in the fabrics.

"There are good, bad, and decidedly indifferent toiles," says Moore. "A good one will have a nice rhythm to it when seen flat, as on a wall. The pattern should not recur in a crude or abrupt manner. A high-quality toile facsimile fabric should also have the subtle shading of a p hand-print—the same fine-line engraving and crosshat ing." He says buyers should avoid scribbly designs that l like poor pencil drawings. "A good te to ask yourself, 'Would a segment of fabric make a nice framed picture?'"





Les Demoiselles (above) from an 1840 Alsatian toile. Below: Christopher Moore's guest room quilt in his La Foire du Caire. Opposite, from above: Hall starring Peacock Among the Ruins, from a c. 1760 English toile. L'Offrande a l'Amour, a 1795 Jouy reproduction.

Appropriateness of materia another consideration. Some firms m the mistake of printing on smoo tightly woven cotton, which has a tinctly modern look. Moore cauti "The design sits uncomfortably on surface of such a cloth when it sho look like it's part of the fabric."

Though Jouy-style toile is i mately identified with the French d rative arts, it was actually the creatio an Irishman, Francis Nixon, working side Dublin in 1752. The fashion spe England before reaching France thro Oberkampf espionage. The compa spies copied Nixon's designs and mulas onto cloth with invisible ink 1783 the Jouy factory had become so portant that Louis XVI gave it royal plier status. At full tilt, 1,500 worl produced nearly 5,500 yards of fabr day. In the early 19th century, entre neurs in Bordeaux, Bourges, Nantes, Orange sought to cash in on the vo with less careful prints that are misna toiles de Jouy.

A kind of modern-day Oberkar Moore lives for the hunt. A visit friend's apartment in Toulouse in so west France turned up Rousseau, a colic fantasy of windmills and pag that animates the kitchen in Moore's The dining table in the same room w a Les Demoiselles tablecloth, featu the demure young ladies of the patte name. The precision in the guest ro exotic La Foire du Caire is so astonish that the museum curators who first dered the design for their period ro assumed it was copper-plate prin (all of Moore's fabrics are in fact s screened).

Given the high tickets anti toiles have earned in recent years, Mo collection is right on time. "I knew th had gone too far," he says, "when a dealer, not knowing I was, complained, 'But Christopher Moore pays the pr you won't pay!'"















At the Ecomusée de La Grande Lande folk museum in southwest France, a bed wears a facsimile of a late-18th-century pattern showing philosopher Jean-Jacques Rousseau picking cherries. Opposite: To celebrate its 175th anniversary this year, the French textile house Braquenié uses its own fabrics in room settings where the Jouy factory's founder, Christophe-Philippe Oberkampf, might have lived. Clockwise from upper left: Scènes Champêtres, an 1785 toile celebrating American independence, for curtains in Oberkampf's study. An 1888 sample book, Les Muses et Le Lion in Oberkampf's son's hypothetical bedroom, inspired by an early-19th-century toile, L'Oiseleur with farm boy and birds covers a Directoire-style chair.
















piration might strike Christopher Moore in his bedroom, so jars of vegetable dyes stand ready. His Chinoiserie #1 for Lee Jofa, eft, reflects this tradition in toile de Jouy. L'Offrande a l'Amour, at right, depicts a shepherd and shepherdess. Many fabric houses fer toiles, opposite, top to bottom, left to right. First row: Nina Campbell's Asticou, Osborne & Little; Moore's Chalet, Lee Jofa; ne du Lac, Old World Weavers. Second row: Le Temps et l'Amour, Braquenié; Chinese Toile, Colefax & Fowler; Charles Burger's on de Gonesse, Quadrille. Third row: Plaisirs d'Indochine, Brunschwig & Fils; Country Life Vintage, Waverly; Moore's Trianon, Jofa. Fourth row: Burger's Toile Lafayette, Quadrille; Design Archives' La Bergère, Monkwell; Le Brun Toile, Cowtan & Tout.

FOR MORE DETAILS, SEE READER INFORMATION



Farm Fantasies

For two decades, Renny Reynolds and Jack Staub have been workin
wonders at Boxwood Farm, reviving a colonial house, making garden
out of pastures. Their latest effort: turning a barn into a librar

American hollys trees (Ilex opaca) march past a sweeping summer border in hot shades of yellow and red—Achillea 'Coronation Gold', Berberis thunbergii 'Crimson Pygmy', and daylilies—behind a hedge o Coreopsis verticillata 'Moonbeam', still to bloom. Opposite: Scale is equally generous in the converted barn, where a lead Mercury balances on his pedestal.









as a natural progression: an endeavor that was curatorial egin with, then frankly playful. Renny Reynolds, the New designer famous for his inventive floral arrangements and lous party plans, and his partner, Jack Staub, had spent t of the 1980s and '90s working on a meticulous and schol- restoration of the 18th-century farmhouse they own in ks County, Pennsylvania. The two had scraped the pine eling down to the original stain made of blueberry juice, haunted local shops and auctions to furnish the diminutive ns with antiques that are appropriate to the structure's od and place.

Once the project was complete, rather than settling back he screened porch and sighing "Through at last," the men ed around and thought: "What next?" The answer lay a e's throw away: a huge, ramshackle hulk of a barn that for s had been used for storage. structure would make an ideal ary for their horticultural ks—almost 2,000 volumes— also allow them to further ore their rural fantasies.

"We talked about the barn night they thought up the ," recalls Morrie Breyer, the gner who oversaw the conver- . "It was a very late party, but next morning at 9, Renny was the phone: 'Can you come n to look at the barn NOW?' "

Three years later, the job is hed except for the cataloging ne books, a project that Staub les when he isn't planning a e TV show on gardening or ling his prizewinning herb and etable gardens. "After working he house, we found this liber- g," notes Reynolds. "Things didn't have to *be* right, they had to look and feel right. The scale was so huge—1,500 re feet—we could be flexible."

Old materials were used when available; when they en't, new materials were made to look old, "a bit busted as Breyer puts it. Old farm implements have been assigned tasks: A tractor part acts as a valence for lighting a set of 0s plant photographs by Karl Blossfeldt; two pieces of a spi- seeder hang in the entry hall, resembling burnished stars.

Outside, the front of the barn facing the drive has ined its plain Amish look. The back wall, however, is a y-quilt of glass and chestnut posts and beams. "The work- men had taken down the siding, leaving only the posts and beams," Reynolds recalls. "It was fall, and the sugar maple was ablaze in reds and golds. I wanted to keep that view."

The individual gardens on the estate—approximately a dozen—have evolved in a similarly imaginative way. Broad perennial beds, Impressionists' canvases of pink, lavender, and white, stretch past a cattle barn to the circular fountain-cum-pool, which is surrounded by a stone walk planted with sweet-smelling thymes, wild marjoram, and helianthemum. (Inspiration, Reynolds notes with a scholar's integrity, came from the Helianthemum Walk at Barnsley House in England.) Above a summer border sizzling in oranges, golds, and reds, a new cement folly found outside of Florence acts as a gateway to the most recent heroic endeavor: an allée of dogwood and white pine running several hundred feet to a hardwood copse.

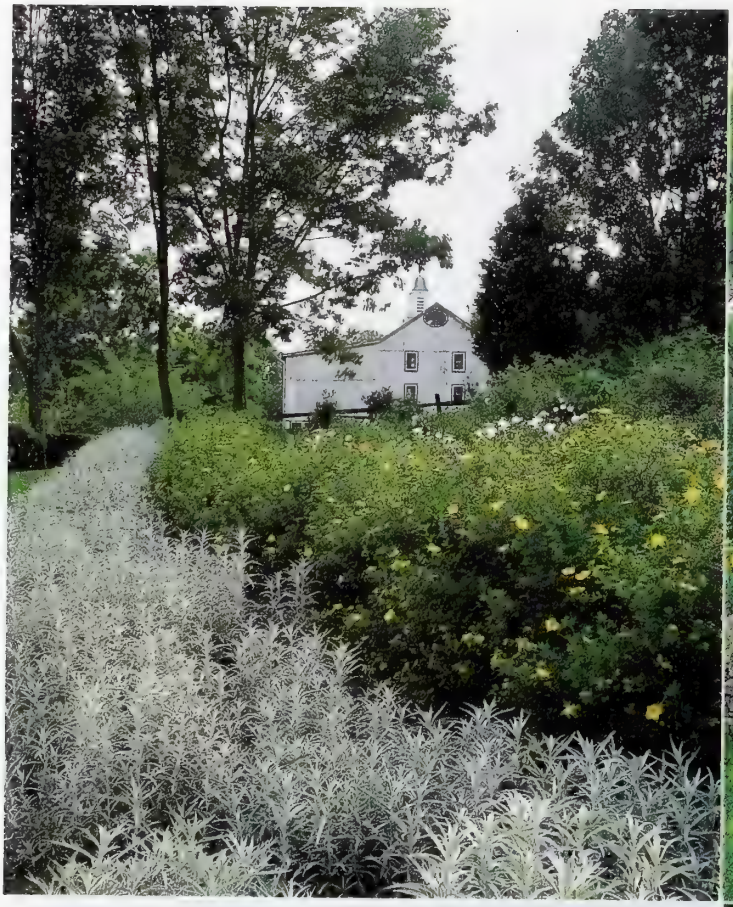




Whimsical gardens are scattered like party favors throughout the 72-acre estate. An 18-foot-high Eiffel tower model Reynolds found in England and used at an "April in Paris" ball at the Waldorf Astoria is the centerpiece of the French garden. Other dogwood trees weave through the woods like a string of pearls. Gem-colored Asiatic lilies fringe an old corn crib, now the roost of exotic pheasants—members of an ever-growing population of fowl, sheep, horses, and dogs bought or adopted by Reynolds and Staub. Close by are Staub's herb and vegetable gardens; an enthusiastic cook with an aesthete's eye, he admits he plants as much for color and design as he does for taste.

Eventually, the barn, house, and grounds will become a nonprofit horticultural research center and public garden, funded by the farm's nursery. (Renny/The Perennial Farm, open all year, sells topiaries and tropicals as well as perennials.) But for now, the two men are enjoying the fruits of their labors by laboring still more. "One thing just leads to another," Reynolds says, examining his callused hands and dirt-encrusted fingernails, the badges of all mad-keen gardeners. "We're going to cut down some of the trees around the pond to open up the view. And then we want to do some more planting by the stream, replace magnolias the deer ate. . . . " He hesitates and laughs, somewhat abashed at the expansiveness of his vision. "And our dream goes on."

A Kwanzan cherry and a Kentucky coffee tree girdled by a bench bought in England shade the barn (top).
ove: A wide path cuts through the summer border to a new concrete temple given instant antiquity with faux-paint finish.
pposite, clockwise from top left: Glazed wall overlooks pasture and stream. Loft stairway with a banister of old farm tools.
he barn entrance, a recycled conference table, 18th-century butterfly prints, and a Victorian 17th-century-style screen Staub inherited.









Clockwise from top left: Bands of Artemisia *'Silver Queen' and* Potentilla fruticosa *curve toward the cattle barn. A corn cri houses pheasants. Rose-of-Sharon standards frame an urn of ageratum in the vegetable garden overflowing with squash, lettu and nasturtiums. In front of the chicken coop, where the emu lives, a box hedge borders the herb garden.*







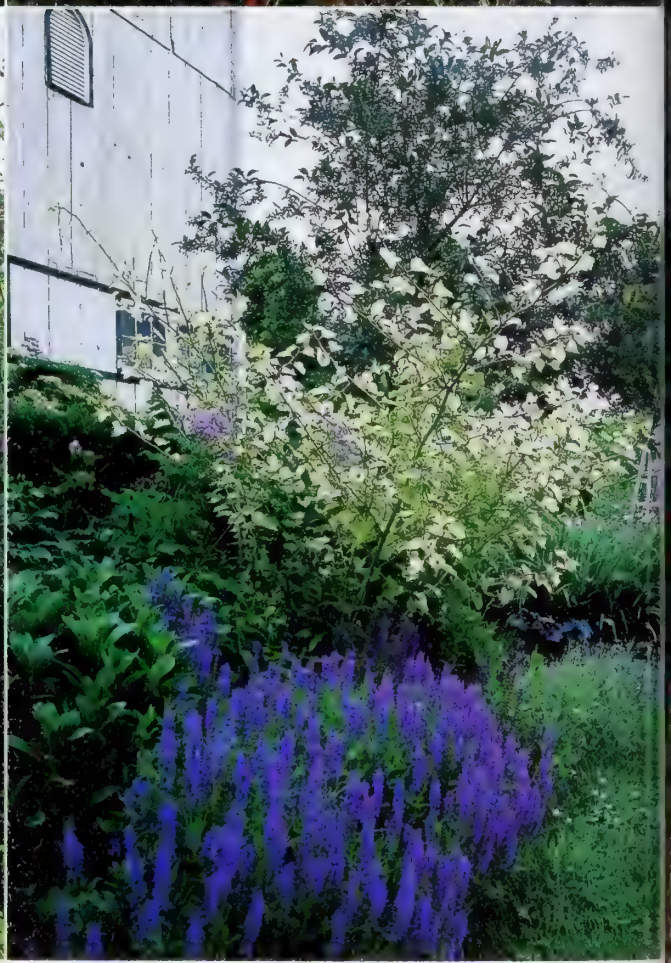


Clockwise from top left: A clump of variegated grass (Miscanthus sinensis *'Morning Light') mimics the fountain, ginally a bird bath, at the center of the pool. A French arbor will eventually be covered in flowering vines. An 18th-century nglish sundial surrounded by ice plants and herbs. Variegated abutilon grows over a cone frame at the edge of the terrace.*









Clockwise from top left: One of 500 Asiatic lilies. Purple smoke bush (Cotinus coggygria *'Royal Purple') in the summer bord Near the cattle barn, a pastel border of* Fallopia japonica *'Variegata',* Thalictrum aquilegiifolium, Salvia verticillata *'Purpl Rain', with a dark accent of* Heuchera *'Palace Purple'. Broad silver leaves of* Rudbeckia maxima. *Opposite: The summer border with* Achillea *'Coronation Gold'* red-hot pokers (Kniphofia *'Royal Standard'), daisies, and* Buddleia *'Royal Red'.*

FOR MORE DETAILS, SEE READER INFORMATION



New-Wave Plastics

Rediscovering postwar plastic furniture, top designers are pushing the strong, malleable material in their own fresh fashion

By Christina Wilson Photography by Ned Matura Produced by Kathleen Mahoney



Clockwise from top: Floor lamp from Fontana Arte USA; Karim Rashid's chair for Umbra at Totem; Rosario Hurtado's lamp at Generous Miracles Gallery; Apple's iMac computer; bench by Patrick Chia at Totem; New Metallics flooring from Amtico; plastic rug at Troy; Kartell's cart by Antonio Citterio; Karim Rashid's bowl at Totem. Opposite, clockwise from top: Shelving unit by Francisco Santos at Generous Miracles Gallery; Tupperware vase; tray-table by Jasper Morrison from Alessi; the Eameses' La Chaise reissued by Vitra; Architectural Systems flooring; B&B Italia's table by Mark Newson; Karim Rashid's bowl at Totem; Ron Arad's chair from Vitra; Terzani floor lamp at Lites On.





TREE HUGGERS

On an island in Puget Sound, architect James Cutler builds a house that literally embraces the indigenous landscape

Galvanized metal roofs on the one-story house gleam through the leaves (above). Below: Door canopy and deep eaves provide shelter from the rain. Opposite: Roof cutouts allow trees to grow close to buildings.



By Susan Zevon Photography by Timothy Hursley

It may be a term that logging companies scornfully apply to environmentalists battling to save the forests, but "tree hugger" is a label the architect and owners of this house would proudly wear. All too often the first step in a building project is to bulldoze every living plant in sight, but that never happens when James Cutler is the architect.

Cutler, based in Bainbridge Island, Washington, is a leader in a new generation of architects who strive for an ever-closer harmony between the natural and built environments. His reverence for the landscape is as much in evidence at the 40,000-square-foot private compound in Medina, Washington, which he designed for Microsoft chairman Bill Gates in collaboration with Peter Bohlin, as it is in his more modest residential projects.

Before construction begins, Cutler always meets with the crew and points out the beauty of the setting, asking them to work without killing anything needlessly. "Once asked, people are generally very gentle with the land," he says. But just to be sure, he goes over the ground with the contractor, not only indicating sacrosanct trees and shrubs, but also mapping out in red tape paths to the work site and areas for stockpiling building material.

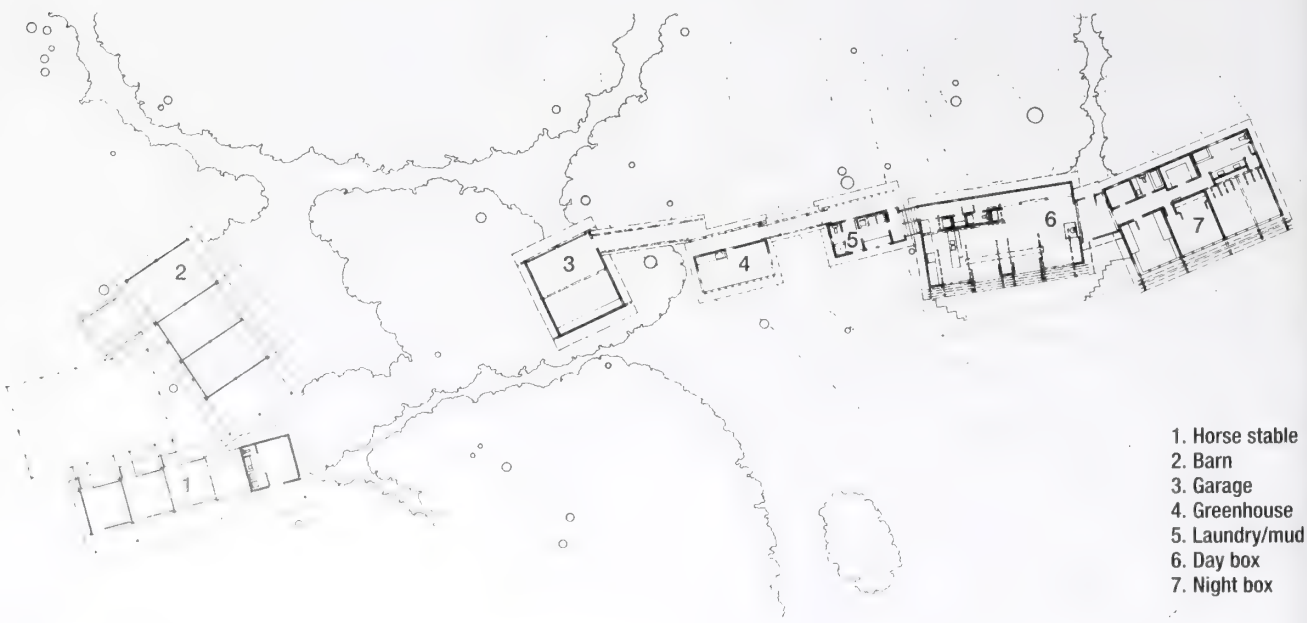
When a couple, both radiologists, decided to build a retirement home on Vashon Island in Puget Sound, Cutler was the only architect they considered. Although just a ferry ride from Seattle, the quiet island still has miles of undisturbed forests. Here the wife, an owner of two horses, found twenty acres including meadows for pastureland, so this became the site of the house that would mark the start of their full-time lives together under one roof. The couple's work had kept them 220 miles apart for twenty years.

The special requirements that Cutler had to consider in his design included the wife's love of riding and the husbar allergy to horses; what the wife calls her husband's "art adc tion" and what he calls her "plant addiction." He also colle wine and she has a pet parrot. But first Cutler had to site house. After several visits, he decided to build on a small ri between the meadow and forest. So that the 2,330-square-f building would not overwhelm the ridge, he broke it do into several one-story boxes that in the architect's words " along the edge of the meadow like a stream." Each box has own function.

What Cutler calls the "day box" is the large volume the entry hall. In it are generous living, dining, and cook spaces. At the end of this box, a far smaller volume conta the laundry, mud room, and the all-important shower which the wife, after riding, protects her allergic husband showering and changing before she joins him. At the op site end of the hall is a "night box," which contains the m ter bedroom, guest bedroom, two baths, a study, and a t room where the parrot spends the night.

The long wall of the house facing the pasture to southwest is completely glazed, so "even during the short darkest days of winter it is light inside," the woman of house says. On the opposite facade, looking toward the woo a covered walkway runs the full length of the building connects the living quarters to a greenhouse. Up a gentle are the stable and barn.

The string of wood-shingled buildings coexists ea with the forest of cedars and madronas. Openings w designed into roof overhangs to allow some of the trees continue growing. James Cutler adds, "I regret the trees must kill to create a building and I try to honor them revealing as much as I can of the wood construction."



Floor plan (above) shows a house organized into boxes set on a ridge. Barn and stable are at left. Opposite, clockwise f top: The owner exercises one of her horses behind the house. Painting in living room by Sam Francis to the right of Rais u stove, which warms the living room with the help of radiant-heated floors. Granite kitchen countertop below custom cabin Living room pillows from Dransfield & Ross; rug designed by Marcel Zelmanovitch from Entrée Libre. Front entry h

FOR MORE DETAILS, SEE READER INFORMATION











A cutout in the walkway roof (opposite) allows an old madrona to grow through it. Here, as in entry spaces, wood joists exposed. Clockwise from above left: Hallway in the sleeping wing serves as a picture gallery. A powder room adjacent to dining room is enclosed in plywood and lit by a brushed stainless-steel fixture designed by the architect. In the master bedro as in other rooms on this side, a wall of southwest windows lights the space; bed linens and serving tray, Calvin Klein Ho











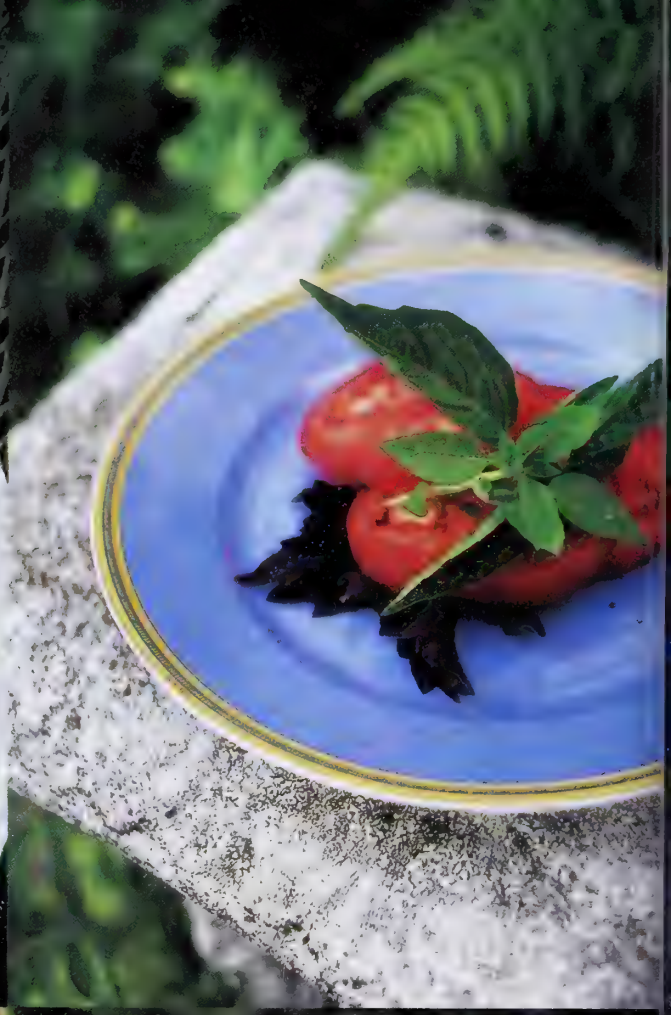
Three hundred guests, blessed with balmy weather, gathered in the gardens behind the Bellamy-Ferriday house for an evening party (four views, above left). In keeping with a French picnic theme, tables (above right) are dressed with Brunschwig & Fils blue-and-white toile; herb topiaries and potted plants surround the tables. Opposite, clockwise from top right: Tomato and basil salad, deviled eggs, slow-roasted salmon with sage, and vegetable-orzo salad.

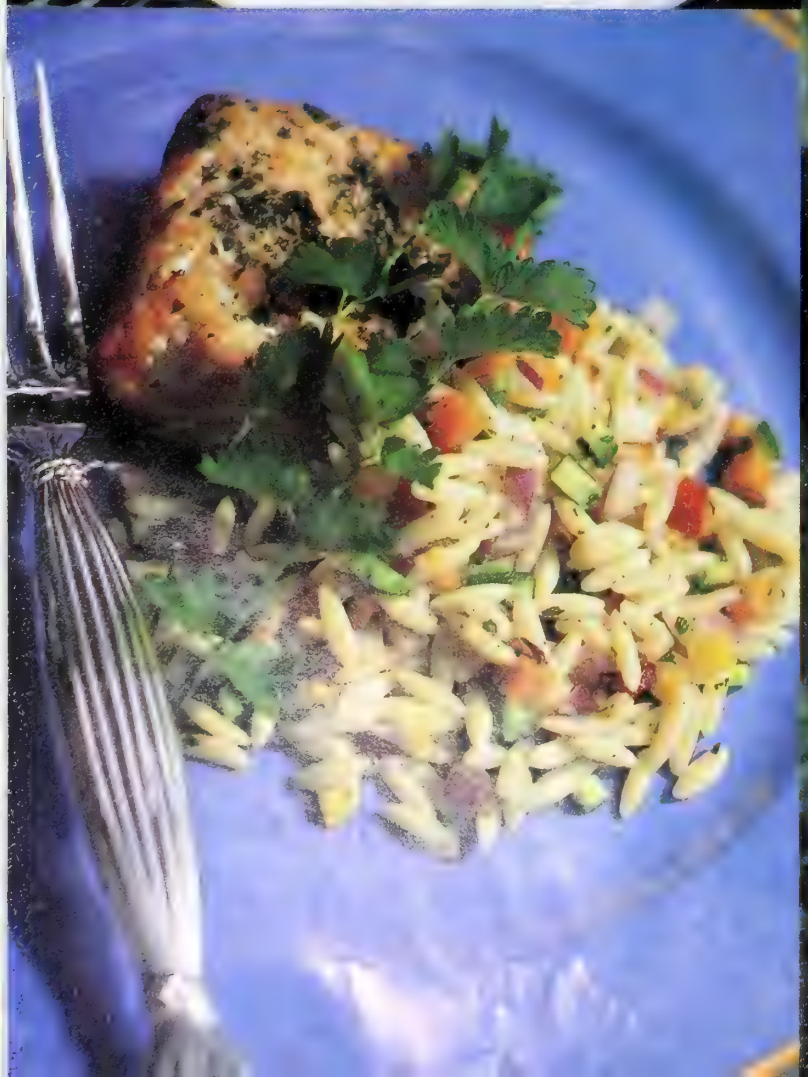
A MIDSUMMER NIGHT'S DREAM

Garden parties are surely one of the great delights of summer. And what more inviting spot to enjoy one than the public gardens of th historic Bellamy-Ferriday house in Bethlehem, Connecticut? Durin the cocktail hour guests at this fund-raiser for the Antiquarian and Landmarks Society, which owns the property, strolled the yew-line gravel paths of the parterre admiring the exuberant, blowsy beds o antique roses and perennials the garden is famous for. The supper- devised by James O'Shea, owner of the nearby West Street Grill— in the spirit of a French picnic. Perfect vine-ripened tomatoes, slo roasted wild salmon, and grilled free-range chicken were enhanced very simply with olive oil, sea salt, and fragrant herbs picked that morning from the garden. Each dish had the same bright, refreshin beauty as the setting. BY JANE ELLIS PHOTOGRAPHY BY RICHARD FELBER













Garden-temperature supper: grilled chicken breast with saffron aïoli, fingerlets, cannellini, and haricots verts salad. Opposite, from top left: A quartet of hors d'oeuvres: shrimp with a French Thai sauce, mussels with escabèche, pâté, and Niçoise olives; beefsteak tomato and basil salad; lemon pousset with lemon verbena garnish; slow-roasted salmon and vegetable-orzo salad. All dinnerware from Hermès Africa and Toucan jaspé collections.

RECIPES FOLLOW. FOR MORE DETAILS, SEE READER INFORMATION

Recipes from James O'Shea and chef Joseph Morrison, West Street Grill, Litchfield, Connecticut.
James O'Shea uses free-range meats and organic eggs, vegetables and herbs. He prefers sea salt from the Grain and Salt Society.
See Reader Information for ingredient sources.

DEVILED EGGS

- 12 large hard-boiled eggs, peeled
- 5 tablespoons mayonnaise, preferably homemade
- Zest of 1 lemon
- 2 teaspoons chopped cilantro stems
- 1 tablespoon Thai garlic chili sauce
- Sea salt
- Salad burnet

Cut each egg in half lengthwise. Carefully remove yolks and place in the bowl of a food processor. Place egg whites on a serving platter. Set aside.

Add mayonnaise, lemon zest, cilantro stems, Thai garlic chili sauce, and salt to taste to bowl. Process until mixture is just smooth. Place in a pastry bag fitted with a star tip. Pipe a mound of yolk mixture into well of each egg white. Cover with plastic wrap. Refrigerate. Serve slightly chilled or at room temperature. Garnish platter with salad burnet. Makes 24.

MUSSELS ESCABÈCHE

- 1 cup tomato juice
- 1 tomato peeled, seeded, and cut into ¼-inch dice (about ½ cup)
- 2 shallots, peeled and cut into ¼-inch dice
- 1 medium red pepper, halved, seeded, and cut into ¼-inch dice
- 1 medium yellow pepper, halved, seeded, and cut into ¼-inch dice
- 1 small cucumber peeled, seeded, and cut into ¼-inch dice
- ½ jalapeño chili stemmed, seeded, and cut into ¼-inch dice
- ½ cup fresh cilantro leaves, finely chopped
- Juice of 1 lime
- 1½ tablespoons seasoned rice vinegar, preferably Mitsukan
- 2 tablespoons French extra-virgin olive oil
- Sea salt
- Freshly ground black pepper
- 3 pounds mussels, scrubbed, bearded, steamed, and top half of shells removed
- Lemon verbena leaves

Place tomato juice, diced vegetables, cilantro leaves, lime juice, vinegar, and olive oil in a bowl. Add salt and pepper to taste. Cover. Refrigerate 2 hours.

Arrange mussels on a large platter. (Mussels can be arranged, covered, and refrigerated several hours before serving.) Using a slotted spoon, top each mussel with vegetable mixture. Drizzle a small amount of juice from vegetables over mussels. Garnish platter with lemon verbena leaves. Serves 12.

HERB-CURED NIÇOISE OLIVES

- 1 cup Niçoise olives
- 1 cup picholine olives
- 2 tablespoons French olive oil
- 1 clove garlic, peeled and slivered
- 1 teaspoon chopped, fresh or dried, lavender flowers
- 1 tablespoon chopped fresh chive blossoms
- 1 teaspoon chopped fresh thyme
- Sea salt and freshly ground black pepper, to taste
- Fresh thyme sprigs

Mix all ingredients, except thyme sprigs, in a bowl. Cover. Marinate 2 to 3 days. Drain. Serve olives in bowls. Garnish with thyme sprigs. Makes about 2 cups.

ENDIVE WITH POACHED SHRIMP, FRENCH THAI SAUCE, AND SORREL LEAF

- 6 sprigs fresh tarragon
- 1 small bunch wild fennel fronds, or tops of a fennel bulb
- 1 tablespoon green peppercorns
- 1 teaspoon sea salt
- 24 large shrimp with shells
- 5 medium-size Belgian endive heads, trimmed, leaves separated, and cut into 2½-inch-long pieces from tip
- Thai sauce, recipe follows
- Whole baby sorrel leaves

Place 8 cups water, tarragon sprigs, fennel fronds, green peppercorns, and salt in a large pan. Bring to a simmer over low heat. Add shrimp. Cook until pink, about 2 minutes. Drain. Cool. Peel, devein, and leave tails intact. Place in a bowl. Cover. Refrigerate.

Place endive spears on a platter. Top each with a teaspoon of Thai sauce, shrimp, and a sorrel leaf. Serves 24.

FRENCH THAI SAUCE

- ½ cup light soy sauce
- 3 tablespoons fresh lime juice
- 1 tablespoon palm sugar
- 2 fresh red serrano chili peppers, roasted, stemmed, peeled, seeded, and chopped
- ⅓ cup finely chopped fresh cilantro leaves
- 1½ teaspoons Thai fish sauce
- 1 tablespoon sesame oil
- ⅓ cup tomato juice

Mix all ingredients in a bowl. Co
Refrigerate. Makes about 1¼ cups.

TOMATO AND BASIL SALAD

- 8 extra-large vine-ripened beefsteak or heirloom tomatoes, tops and bottoms cut off
- Sea salt
- Lemon, Genoa, opal, and ruffled basil leaves
- Freshly ground black pepper

Cut each tomato into three slices.
each slice to taste. Overlap slices on a p
ter. Place a selection of basil leaves betw
slices. Garnish center of dish with e
basil. Add pepper to taste. Set aside fo
hour before serving. Serves 12.

SLOW ROASTED SALMON

- 8 ½-pound wild Irish or Atlantic salmon fillets with skin, at room temperature
- Extra-virgin olive oil
- 1 cup finely minced fresh chives
- Sea salt and freshly ground white pepper
- Fresh sage sprigs

Lightly brush flesh side of salmon fi
with oil. Completely cover with chives
gently press into flesh. Season with salt
pepper to taste. Place fillets skin-side-d
on a non-stick or lightly oiled foil-lined
ing pan. Roast in a preheated 250°F over
17 minutes. Place fillets on a serving c
Serve at room temperature. Garnish w
sage sprigs. Serves 8.

VEGETABLE-ORZO SALAD

- Sea salt
- 1 medium carrot, peeled, trimmed, and julienned on a mandoline
- 1 small celery root, peeled, trimmed and julienned on a mandoline
- 2 small fennel bulbs, white part only trimmed and julienned on a mandoline
- 1 4-inch long zucchini, trimmed and julienned on a mandoline
- 2 small leeks, white part only, washed trimmed, peeled, and finely diced
- 1 red pepper, halved, cored, peeled, and finely diced
- 2 shallots, peeled and finely diced
- 2 sprigs fresh tarragon, finely chopped
- 1 bunch fresh chervil, finely choppe
- ½ cup chopped fresh salad burnet
- 1 pound orzo
- 3 tablespoons French champagne vinegar
- 4 tablespoons French extra-virgin olive oil
- Freshly ground black pepper

lace 2 cups salted water in a saucepan bring to a boil. Add carrots and cook for minutes. Remove pan from heat. Drain. aside. Repeat process with celery root, nel, and zucchini. Cook zucchini ½ ute. Finely dice each vegetable. Place bowl. Add leeks, red peppers, shallots, igon sprigs, chervil, and salad burnet. er. Set aside.

lace 2 quarts water in a large pot. Add 1 espoon salt. Bring to a boil. Add orzo and rn to a boil. Cook until firm, about 12 utes. Start checking doneness after 10 utes. Drain. Rinse under cold water. e in a bowl.

lix vinegar, oil, salt and pepper to taste bowl. Gently mix into orzo. Mix in d vegetables. Set aside for about 1 hour, ng gently several times before serving. es 8.

GRILLED FREE-RANGE CHICKEN BREASTS WITH SAFFRON AÏOLI

tablespoons French extra-virgin olive oil
lemon, washed and sliced lengthwise into 8 pieces
cloves garlic, peeled and slivered
shallot, peeled and slivered
1 teaspoon herbes de Provence
Freshly ground black pepper
8 free-range chicken breasts, wing bones removed
Sea salt
Saffron aïoli, recipe follows

Mix olive oil, lemon slices, garlic, shallots, herbs, and pepper to taste together in a bowl. Place chicken breasts in a glass dish. Add marinade. Cover. Marinate in refrigerator for at least 4 hours, turning several times.

Remove dish from refrigerator. Remove chicken breasts from marinade. Reserve marinade. Season with salt to taste. Cook skin-side-down on a preheated hot grill until charred, about 5 minutes. Rotate 90 degrees for cross-hatched grill marks. Cook about 4 minutes. Turn over, brush with reserved marinade, and cook until done, about 2 minutes. Meat should remain moist. Do not overcook. Remove from grill. Cut each chicken breast crosswise at a 45-degree angle into ½-inch-thick pieces. Arrange fanned out on a dinner plate. Serve with a generous spoonful of saffron aïoli. Serves 8.

SAFFRON AÏOLI

3 cloves garlic, peeled
⅛ teaspoon sea salt
2 large egg yolks
¼ teaspoon Spanish saffron threads soaked in 1 tablespoon warm water for 40 minutes
1 cup French extra-virgin olive oil
2 tablespoons fresh lemon juice
Freshly ground white pepper

Grind garlic and salt into a paste with a mortar and pestle. Mix in egg yolks and saffron mixture. Gradually whisk in half of the olive oil until mixture just begins to thicken. Add 1 tablespoon lemon juice. Whisk in remaining oil. Do not overbeat. Mix in remaining lemon juice. Add pepper to taste. Makes about 1¼ cups

THREE BEAN SALAD WITH SAGE AND THYME VINAIGRETTE

1 cup dried flageolet beans, soaked overnight in water to cover and refrigerated
1 cup dried cannellini beans, soaked overnight in water to cover and refrigerated
1½ pounds haricots verts, ends trimmed
Sea salt
2 small celery stalks, leaves discarded, diced ¼-inch-thick

(Continued on page 116)

The Reynolds Kitchens Home Economists

"Reynolds Quick & Easy Packet Cooking, a new way to make a delicious home-cooked meal."





1 Center ingredients on a sheet of Reynolds Wrap® Heavy Duty Aluminum Foil.

2 Bring up foil sides. Double fold top and ends to seal, leaving room for heat circulation inside.

"And simple as 1,2,3 ...okay, 4."



3 Grill 16 to 20 minutes in covered grill OR bake 18 to 22 minutes on a cookie sheet in oven.

4 After cooking, open end of foil packet first to allow steam to escape. Then open top of foil packet and enjoy. And there's no clean-up!

Caribbean Chicken

4 sheets (12 x 18-inches each) Reynolds Wrap® Everyday® Heavy Duty Aluminum Foil
4 cups cooked rice
1 medium red bell pepper, chopped
1/4 cup chopped green onions
1/4 cup flaked coconut
1 can (15 oz.) pineapple tidbits in pineapple juice, undrained
2 tablespoons packed brown sugar
3 tablespoons lime juice
4 boneless, skinless chicken breast halves (1 to 1 1/4 lbs.)
1 tablespoon Caribbean jerk seasoning

PREHEAT grill to medium-high or oven to 450°F. Spray sheets of Reynolds Wrap Everyday Heavy Duty Aluminum Foil with nonstick cooking spray. **COMBINE** rice, red pepper, onions, coconut, pineapple, brown sugar and lime juice. Center one-fourth of rice mixture on each foil sheet. Rub jerk seasoning over chicken; place on top of rice. Bring up foil sides. Double fold top and ends to seal, leaving room for heat circulation inside. Repeat to make four packets. **GRILL** 16 to 20 minutes in covered grill OR bake 18 to 22 minutes on a cookie sheet in oven. Makes 4 servings.

NUTRITION: Per serving: 494 calories, 29 grams protein, 73 grams carbohydrate, 9 grams fat (17% total calories), 74 milligrams cholesterol, 303 milligrams sodium.

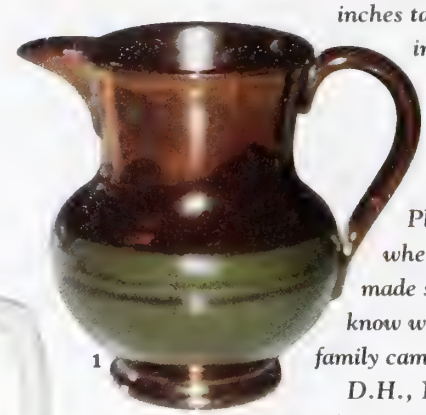
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Ralph and Terry Kovel tell you where it's from and what it's worth


1

1. This pitcher, 3½ inches tall, has been in my family for years. It looks like copper but is pottery. Please tell us where it was made so we will know where our family came from.

D.H., Norfolk, CT

You have a piece of pottery known as copper luster, where a glaze of gold was applied over red clay to make pottery that looks like copper. Other combinations of glaze and clay create a gold or silver luster, giving the pottery the name "poor man's silver." Your pitcher was probably produced in England or Wales in the 19th century, but you cannot use this information to trace your genealogy because English wares were sold all over the world throughout the 1800s. The most expensive pieces of copper luster have borders with decorative flowers or figures. Your pitcher, with the plain band, would fetch $75.


2


3


4

2. The leaves and flowers on my pitcher appear to be from a raspberry bush. The bottom has a triangular printed mark which says "Avalon, Faience, Balt" and an emblem I can't decipher.

A.F., Paris, IL

The Chesapeake Pottery started in 1880 in Baltimore, Maryland, and by 1882 was making a majolica look-alike marked Clifton. The "Avalon, Faience" mark was put on pottery after 1891. Your pitcher is one of many pieces with leaves and berries that resemble a popular English pattern of majolica. It is listed in our price book at $70.


5

3. Please tell me about my bowl and pitcher set. Both pieces are marked "Losol Ware, Keeling & Company Ltd., Burslem, England." The pitcher is 11 inches high.

D.A., Toole, UT

Your wash bowl and pitcher set's design was popular in the 1920s. The mark "Losol Ware" was used from 1912 to 1936 by Keeling & Company of Burslem, England. A bowl like yours with pitcher, soap dish, toothbrush holder, cup, and sometimes a chamber pot were kept in the bedroom in the days before running water. Your pieces are worth $175.

4. My pitcher is made of heavy pottery with raised figures of peasants dancing on all sides. The bottom has an impressed mark "Sarreguemines" and the numbers 17 and 227.

E.W., Stoneham, MA

Your majolica pitcher was made in Sarreguemines, France, around 1900, in a pottery started by Francois Paul Utzschneider in 1798. Utzschneider & Co. grew to be one of the largest potteries in France by the 1870s, and is still active today. The factory produced brightly col majolica like your pit from about 1880 to th early 1900s. Many Fre majolica pieces copie those of English potte but yours is valued at because the country s is of French design.

5. This green glass pitcher was given to parents as a wedding present. Can you tell its history?

M.R.V., Madison

Your water pitcher is blown glass in the Co Spot pattern. During Victorian era, a pitch and glasses were kept the parlor to serve ic water. The Jefferson Company of the Ohi West Virginia area m pitcher like yours in white, blue, cranberr green glass with adde opalescent glass spot Several other makers the region produced similar pitchers betw 1900 and 1930. A co spot pitcher sells for

To ask the experts, send color photogra (the more angles, the better) and information—size, materials, markings Ralph and Terry Kc c/o House Beautiful 1700 Broadway, 29 Fl., New York, NY 10019. Photograph should show the wh piece, and should be taken against a p pale background. The Kovels answer selected queries on page. They regret tl they cannot return photographs or repl to readers personall

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DOING WINDOWS

How to clean the glass, the woodwork, the curtains

By Sally Clark

When Los Angeles designer Waldo Fernandez decorates a house for a client on his star-studded roster, he never considers the job complete until he trains the client's housekeeper or cleaning team in strategies to maintain the new decor. High on Fernandez's list of priorities is a regular routine for cleaning the window area.

"If you look at beautiful draperies and a beautiful window, but they are dirty, it spoils everything," says Fernandez, who will talk a housekeeper through the procedure for vacuuming custom-made curtains and leave a schedule for washing windows—inside and out—to ensure that despite the Los Angeles smog the glass panes are always crystalline.

Whether you have a colonial-style house with classic six-over-six sash windows or a contemporary design with uninterrupted expanses of metal-framed glass, the windows play an important part in the decoration. Because windows usher in light and views, they are looked at perhaps more than any other room surface.

Developing a cleaning routine is the best way to keep windows sparkling. The program you devise will depend on the style of your windows, woodwork, and window decoration, as well as how dirty the environment around your house is. Once the schedule is underway, one thing will become dazzlingly clear: clean windows actually make the entire room look fresher, brighter, and more alive.

FRAMES AND SILLS: Undressed windows require regular maintenance of sills and frames to look their best. And windows festooned with curtains will look much better, too, if the woodwork is free of dust and grime.

Vacuuming sills and frame[s], wiping them with a soft cloth, are both effective tactics for banishing dust. How often should you dust wind[ows] work? A suburban house near a busy road may require weekly dusting while a place in the country might need only monthly maintenance.

Metal window frames, a feature of many contemporary houses, can be wiped with a sponge dampened in hot water and a mild detergent. But if the interior frame and sills are wood, take care not to soak them in water, as repeated dousings may eventually cause wood to warp. (Tip: Painting window woodwork with a satin-finish paint makes maintenance easier; dust and grime lift right off the slick finish. Matte-finish paint, by contrast, provides a slightly textured surface to which particles of dust and grime cling, no matter how thoroughly the painted wood is wiped.)

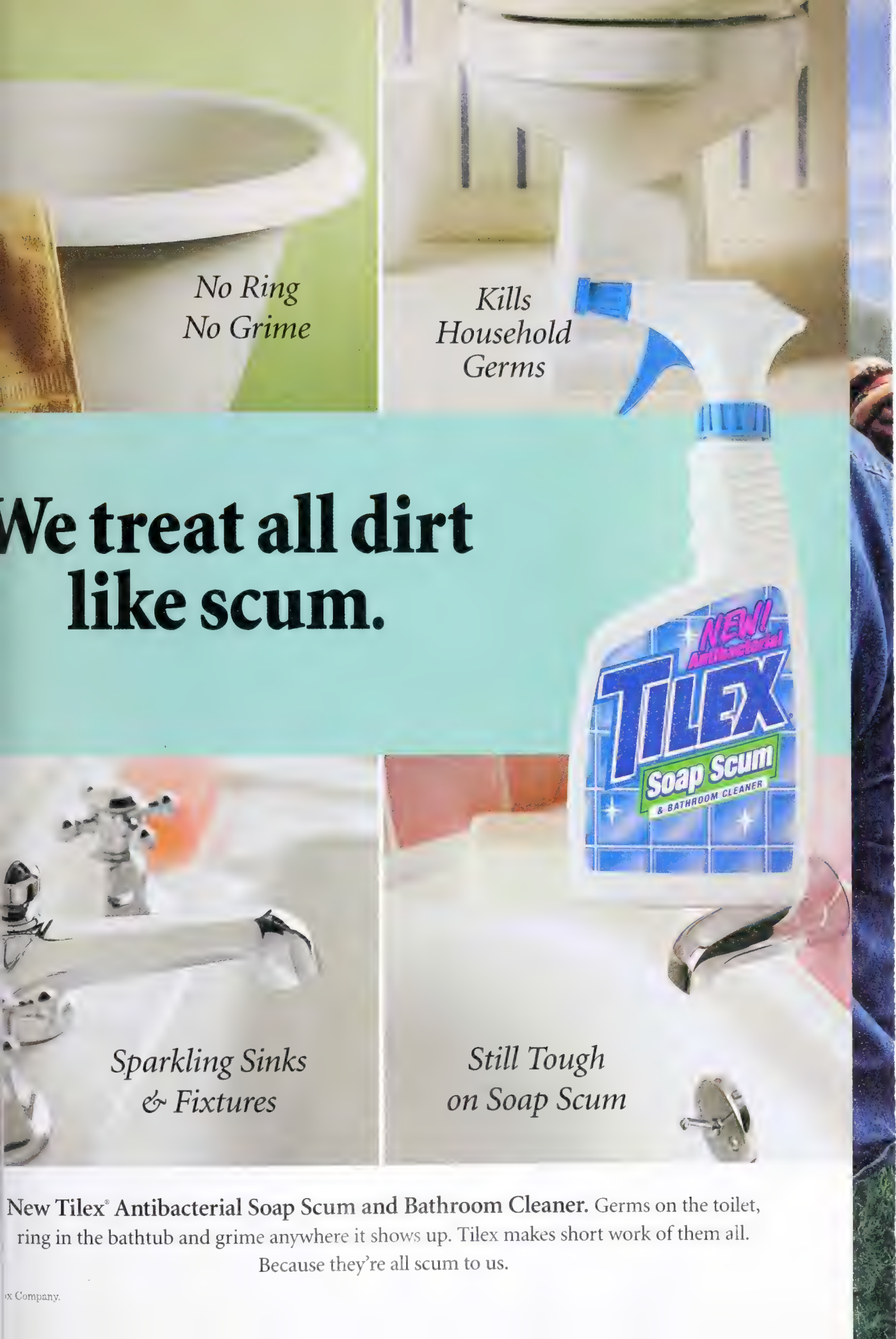
In cleaning the sill and frame, be sure to go over the mullions, top of sash, and any decorative trim. If you have curtains or shades on your windows, carefully pull them away from the window as you dust and vacuum. Curtains with long panels, especially those that are custom-made with lining and intricate trim, require careful propping, advises Manhattan designer Matthew Smyth. He once received a call from a client expressing concern that curtains intended to cascade lavishly were, instead, crumpling up into puckers. After some investigation, Smyth discovered the cause of the problem: a well-intentioned housekeeper was "bunching the curtains up and propping them on the windowsill" while she vacuumed the window area. A better strategy is to carefully pull long curtain panels away from the window and rest them over the top rail of a straight-back chair until the cleaning is done.

CURTAINS: Simple ready-made curtains [s]hould be washed or dry-cleaned following the manufacturer's instructions. Frequency depends on how much wear the curtain gets. White cotton curtains [f]rame a sash window usually ope[n] warm days, for example, may need [m]frequent washings in summer than [d]ing other seasons of the year.

Thorough vacuuming at [o]once or twice a month is the best w[ay] maintain custom-made curtains, [e]cially those constructed with severa[l] ers of fabric and finished with decor[ative] borders, fringe, or other trim. A s[mall] lightweight canister vacuum, such a[s] eight-pound Eureka Mighty Mite, is [easy] to maneuver across the surface o[f] curtain. Using a brush attachment[,] gin at the top of the curtain and [work] down, carefully vacuuming first the [front] side, then the inside of the curtain, [re]tly reaching *(Continued on page*



Wide striped fabric and dramatic swags give a tiny master bedroom gr[and] scale. When windows are a room's focal point, immaculate curtains an[d] sparkling glass are essential.



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Summer Entertaining Made Easy



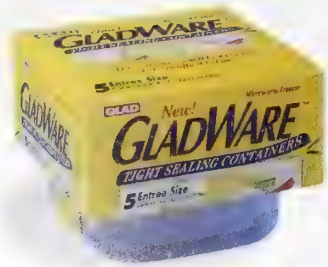
Hidden Valley® Chopped Chicken Salad is the perfect side dish for any outdoor party or picnic. WHAT YOU'LL NEED: 1 ½ cups **Hidden Valley® Original Ranch® Dressing**, 2 cups cubed cooked chicken, 1 can (15 ½ oz.) kidney beans, 1 cup coarsely chopped tomatoes, ½ cup shredded Cheddar cheese, 6 cups shredded lettuce, 1 bag (9oz.) tortilla chips, red cabbage is optional. WHAT TO DO: Rinse and drain kidney beans. Combine all ingredients in a large bowl and toss. Garnish with red cabbage, if desired. Serve warm or bring chilled to the next barbecue you attend. This quick and easy chicken salad creation is a recipe all will ask for!
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Searching for the perfect burger? WHAT YOU'LL NEED: 1 packet **Hidden Valley® Original Ranch® Dressing Mix**, 1 lb. ground beef, 4 hamburger buns, lettuce and tomato optional. WHAT TO DO: Combine Hidden Valley Original Ranch Dressing with the ground beef. Form into four patties and grill until desired doneness. Serve on buns with lettuce and tomato. The perfect summertime meal that will have them asking for seconds!
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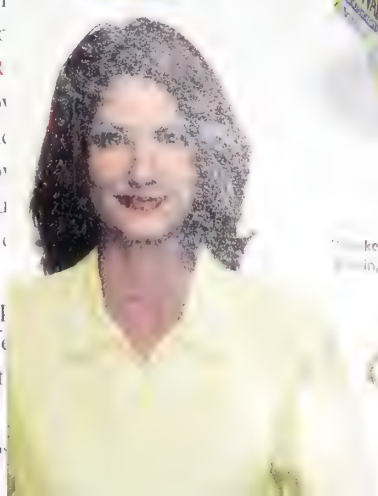


Start a new barbecuing tradition with KC Masterpiece®'s Barbecued Beef Skewers. WHAT YOU'LL NEED: ¾ cup **KC Masterpiece Barbecue Sauce**, 1 lb. beef flank or sirloin steak*, 3 Tbs. minced shallots or green onions, 1 Tbs. lemon juice, 1 ½ tsp. grated lemon peel, and 4 cloves of garlic and pressed pepper, to taste. WHAT TO DO: Cut beef diagonally into thin strips about 1" wide. Thread onto 16 skewers†, allowing one to two ribbons of beef per skewer. In small bowl, combine barbecue sauce, shallots, lemon juice, lemon peel, garlic and pepper. Brush skewered beef generously with sauce mixture. Place over hot coals in covered grill. Grill 2 to 3 minutes on each side. A hot and spicy spread that is sure to please!



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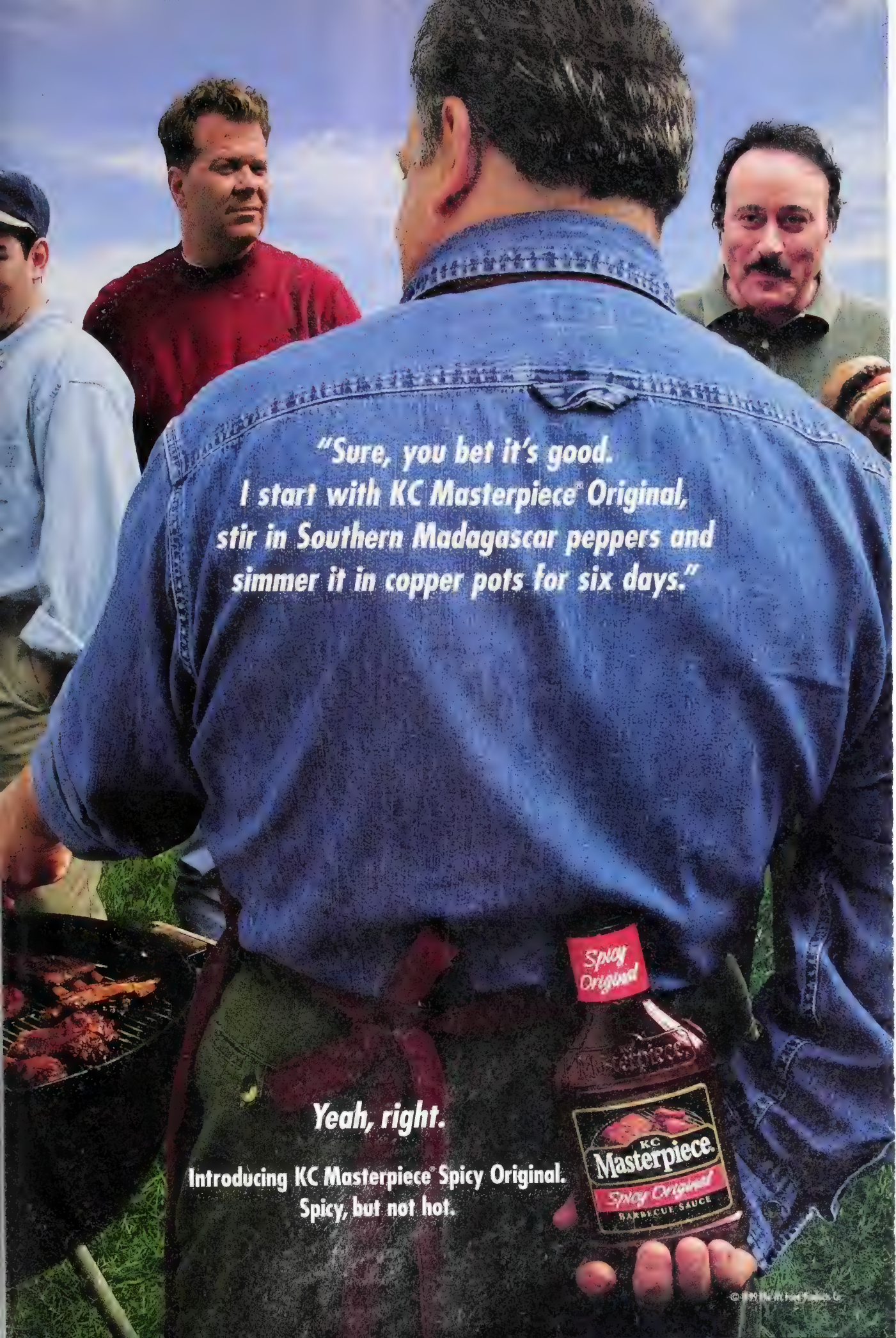
*...ken is a tasty alternative.
†...ing bamboo skewers, soak in water 30 minutes before using.



Carolyn

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re is a list of products and other resources for s month's features. All prices are approximate suggested retail. The following symbols help you identify the type of service provided: R) Retail store; (T) Trade only. Merchandise ded (T) can be ordered through decorators or e decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

SPACE LIMITATIONS PREVENT SOURCING OF ITEMS SHOWN. SOME ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

ER *Designer:* **Lynn Morgan.** For more details, see Reader mation for "Victorian Lite," page 66.

RANGE ROVER *Designer:* **Michael S. Smith Inc.,** 1646 ., Santa Monica, CA 90404; 310-656-5733.

VENICE AFLOAT **Bookplates**—La Ricerca (R), Ponte Ostreghe, 2431 Venice, Italy; 011-39-041-521-2606 and Delle Rasse, 4615 Venice, Italy; 011-39-041-523-7282. **ns**—Missoni U.S.A. Inc. (R,T), 1009 Madison Ave., New 10021; 212-517-9339. **Hotel Cipriani,** Giudecca 10, 3 Venice, Italy; 011-39-041-520-7744. **Cip's at the zetto,** Hotel Cipriani, see above. **Paper box**—Lagatoria esi (R), San Marco, Santa Maria del Giglio, 2511 Venice, 011-39-041-522-1202. **Venetian glass tumbler,** Marie dolini, $68—Bergdorf Goodman (R); 800-218-4918. ria da fiore—Calle del Scaleter, 2202 Venice, Italy; 011 41-721-308.

BUSY SIGNALS **AT&T** (M); 888-290-4613. **Bang & sen** (M); 800-284-2264. **Cobra** (M); www.cobraelec.com. **cson** (M); 800-374-2776. **G.E.**(M); 800-626-2000. **nt Technologies** (M); 800-344-0223. **Microsoft** (M); 426-9400. **Microtel** (M); available at Target stores, 800-8800. **Motorola** (M); 800-331-6456. **Nokia** (M); 888-4228. **Nortel** (M); 800-466-7835. **Panasonic** (M); 211-7262. **Siemens** (M); 877-267-3373. **Sony** (M); 800-7669. **Sprint/Samsung** (M); 888-987-4357. **Swatch** (M); 339-5223. **Uniden** (M); 800-297-1023.

OPULENCE UNBOUND *Designer:* **David Gill,** 60 Ful-Rd., London; 011-44-171-589-5946. As of June 21: David 3 Laughborough St., London; 011-44-171-793-1100.

THE TEMPLE OF BATH Michael Graves's Dreamscape ction—Duravit (M); 888-387-2847; Dornbracht (M) 774-1181.

SUMMER BREAK *Pages 58 to 65: Designer:* **Lisa Jack-nteriors,** 235 E. 60 St., New York 10022; 212-715-0726. *foyer:* **Mirror; side chairs; bronze lamp**—Blanc ques (R), 235 E. 60 St., New York 10022; 212-593-0117. **aster chandelier**—Nicholas Antiques (T); 212-688-3312. **skirt**—Rogers & Goffigon (T); 212-888-3242. **Basket**—x Gardens (R), 257 County Rd. 39A, Southampton, NY 8; 516-287-5015. *Living room:* **Gilded mirror; Jansen ail table**—Blanc Antiques, see above. **Sconces**—English try Antiques (R,T), 21 Newtown La., East Hampton, NY ; 516-329-5773. **Standing lamp**—Nicholas Antiques, see . **19-c. bergères**—Lee Calicchio Ltd. (R,T), 134 E. 70 St., York 10021; 212-717-4417. **Tufted armchairs**—Old Town ing (R,T), 46 Main St., Southampton, NY 11968; 516-740. **Ottoman**—Judy Naftulin Antiques (R), 6 Coryell ambertville, NJ 08530; 609-397-8066. *Sun room:* **Rattan ture**—Blanc Antiques, see above. **Cushion fabric**—s & Goffigan, see above. **Table**—Mecox Gardens, see . *Back porch:* **Table skirt**—Carleton V (T); 212-308-**Basket, stone finials**—Mecox Gardens, see above. **Rat-airs**—Triangle Home Furnishings (R,T), 2415 Main St., hampton, NY 11932; 516-537-7010. *Dining room:* **Dining s; settee**—Blanc Antiques, see above. **Curtain fabric**—s & Goffigon, see above. *Top guest bedroom:* **Sconces**—eleon Antique Lighting (R), 231 Lafayette St., New 10012; 212-343-9197. **Drawings**—Blanc Antiques, see . *Bottom guest bedroom:* **Antique bed; gueridon; framed ngs**—Blanc Antiques, see above. **Seagrass carpet**—A. kian Co. (T), 212-753-8695. *Master bedroom:* **Flemish r; upholstered bench; gueridon**—Blanc Antiques, see . **White ceramic lamp**—Mecox Gardens, see above. **d chairs**—Old Town Crossing, see above.

ICTORIAN LITE *Pages 66 to 73: Designer:* **Lynn Mor-**ynn Morgan Design, 19 Hilltop Rd., So. Norwalk, CT ; 203-854-5037. *Living room:* **Window treatments**— & Noble (MO); 800-248-8888. **Fabric** on sofas, P27927, ay—Decorators' Walk (T); 212-319-2060. **Chairs,** 1494 gton Chairs—John Rosselli & Assoc. (T); 212-593-2060. on chairs, 4332B-0710, waterburn damask, sage—Stroheim & Romann (T); 212-486-1500. **Coffee tables**—Tucker Robbins (R,T), 366 W. 15 St., New York 10011; 212-366-4427. **Seagrass rug**—Redi-Cut Carpets and Rugs (R), 1620 Post Rd., Westport, CT 06880; 203-256-0414. *Front parlor:* **Stool** by Poul Kjaerholm—ICF Group (R,T), 920 Broadway, New York 10010; 212-388-1000. *Master bedroom:* **Sheets,** Hotel Collection—Frette (M); 800-35-FRETTE.

74 INTO THE WOODS *Pages 74 to 79: Designer:* **Monte Coleman,** 132 W. 22 St., New York 10011; 212-463-0085. *Architectural design:* **Crettol Mayer Design Assoc.,** 625 Broadway, New York 10012; 212-353-3555. *Living room:* **Webbed chairs**—Vicente Wolf Assoc., 333 W. 39 St., New York 10018; 212-465-0590. **Chinese table**—Far Eastern Antiques (R), 799 Broadway, New York 10012; 212-460-5030. **James Mont cabinet; Thebes stool**—Maison Gerard (R), 53 E. 10 St., New York 10003; 212-674-7611. **Vase**—Aero (R), 132 Spring St., New York 10012; 212-966-1500. **Mattress,** custom—Charles Beckley (M); 718-665-2218. **Quilt**—Monte Coleman, see above. **Center table**—Tom Brokish (M); 212-941-8225. *Sun room:* **Breuer stacking tables**—Alan Moss (R), 463 Lafayette St., New York 10012; 212-473-1310. **French architects lamp**—Maison Gerard, see above. **Bookcase**—Walter Stevens (M); 914-557-6437. *Bedroom:* **Headboard fabric,** Eloquence—Pollack & Assoc. (T); 212-627-7766. **French industrial lamp**—Architectural Artifacts Inc. 4325 N. Ravenswood, Chicago, IL 60613; 312-348-0622. **Sheets,** Ivory, linen—Area (M); 212-924-7084. **Vase**—Aero, see above.

80 VIVE LA TOILE *Pages 80 to 87:* **Christopher Moore,** Christopher Moore Textiles Ltd., by appointment; 692 Kings Rd., London SW6 2DX; 011-44-171-384-3932. *Dining room:* **Wall Fabric,** black/white toile, Rousseau; **Tablecloth,** Les Demoiselles—Christopher Moore for Lee Jofa (T); 800-4-LEE-JOFA. *Guest bedroom:* **Quilt,** La Foire du Caire—Christopher Moore for Lee Jofa, see above. **Hall fabric,** Peacock Among the Ruins—Christopher Moore for Whittaker & Woods (T); 212-593-9787. *Master bedroom:* **Fabric,** L'Offrande à l'Amour, sage green—Christopher Moore for Lee Jofa, see above. *Top left and top right:* **Curtain fabric,** Scènes Champêtres, #J1850-05; **Shade fabric,** Rayure Marquis de Pierre, #J1797-04; **Armchair fabric,** Sèvres, #J8115-06; *Bottom left:* **Chair fabric,** L'Oiseleur, #J1727B-07, **carpet** by Braquenié. *Bottom right:* **Wall & pillow fabric,** Les Muses et Le Lion, #J1826-04; **Curtain fabric,** La Colombe et l'Amour, #J1834, red and blue available, green is special to the exhibit; **Bed fabric,** #J8119, colorway special to the exhibit—all through: Pierre Frey, Inc. (T); 212-213-3099. *Toiles, left to right, first row:* Asticou, #NCF 3000/02—Nina Campbell for Osborne & Little (T); 212-751-3333; Cholet—Christopher Moore for Lee Jofa (T); 800-4-LEE-JOFA; Toile Dame du Lac, #GL20100002, color 2—Old World Weavers (T); 212-355-7186. *Second row:* Le Temps et L'amour, #1778, Bistre 3, cotton, Braquenié—Pierre Frey (T); 212-213-3099; Chinese Toile, #F1705/02, green—Colefax & Fowler (T); 212-647-6901; Ballon de Gonesse, Bistre 5—Charles Burger through Quadrille (T); 212-753-2995. *Third row:* Plaisirs d'Indochine, #79388-01.967, cotton/linen—Brunschwig & Fils; 212-838-7878; Country Life Vintage, #662121, spice, Vintage a la Carte Collection—Waverly (T); 800-423-5881; Trianon—Christopher Moore for Lee Jofa (T); 212-688-0444. *Fourth row:* Toile Lafayette, #1597, Maroon #4—Charles Burger through Quadrille (T); 212-753-2995. La Bérgère, #54147NP, Color 055—Design Archives at Monkwell through Lee Jofa(T); 800-4-LEE-JOFA. Le Brun Toile, #8173, charcoal—Cowtan & Tout (T); 800-647-6901. *Braquenié: French Textiles and Interiors* by Jacques Sirat (Antique Collectors' Club, $95)—800-BOOKS-NOW. **Quand Braquenié Rencontre Oberkampf Exhibition,** Musée de la Toile de Jouy, 54, rue Charles de Gaulle, 78350, Jouy-en-Josas, France; 011-33-139-56-48-64. *Margueze House:* **Ecomusée de La Grande Lande,** 40630 Sabres; 011-33-5-5808-3131.

88 FARM FANTASIES *Pages 88 to 95:* Renny/The Perennial Farm, 60 Thompson Mill Rd., Wrightstown, PA 18940; 215-598-0550; fax: 598-8076. Renny (florist), 505 Park Ave., New York; 212-593-3688. Morrie Breyer, Breyer Studio, PO Box 123A, S. Main St., Stockton, NJ 08559; 609-397-7090; fax: 397-7092. E-mail: morrie@voicenet.com

96 NEW-WAVE PLASTICS *Page 96:* **Floor lamp,** Sara, $290—Fontana Arte USA (M); 310-247-9933. **Bowl,** $12—Totem Design Group, see above. **Mobil shelving,** by Antonio Citterio, $730—Kartell (M); 800-770-3508. **Plastic rug,** $650—Troy (R), 138 Greene St., *(Continued on page 116)*

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How soon do you anticipate beginning your project?

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Continued from page 16

had come with a car and adequate petrol, we would go on a jaunt to the beach at Parthmadog or Portmeirion, but most often, on sunny afternoons, my mother and her friends sat outside in deck chairs on the grass slope beside the house, sunbathing in halter tops, skirts hiked up, murmuring in the peculiar code of adulthood. I would play nearby, using fallen roof slates to build barns and sheds and paddocks for the brightly painted wooden animals my father had sent me from India. Tigers and camels and elephants stood placidly in their stalls while the cows and sheep were scattered over the grass in imitation of the cows and sheep around us.

Some guests were constant and familiar, others occasional, like the tall American lieutenant, who came only once but nearly set all the gorse bushes by the house on fire with a careless cigarette. My mother sat in the deck chair, helpless with laughter as he and I ran back and forth with buckets to the waterfall. We put the fire out but I never forgot the orange flames among the yellow flowers.

There were people staying the day the war in Europe ended, a Hungarian friend of my mother's named Lys and her daughter, Caroline. The visit was practical since both Caroline and I had whooping cough and could keep each other company. Evans-the-Post came racing red-faced across the moor to tell us.

"The war is over!" he shouted.

Caroline and I were given hankies with Union Jacks printed on them. I wanted the white one but had to give it to her and take the yellow because she was the guest. I had a of coughing.

We left Wales early that year, as the bracken was j turning its red-fox color. When Gillian, Jennifer, and Ro mary came bobbing across the moor to fetch us, there w already light in the eastern sky. I fell in a cow pat that tir just across the Roman road. I was taken back to the cotta cleaned off, re-clothed and scolded, and we set out once mo My Wellingtons squeaked on the wet grass and mist lay p white in every hollow. Sheep scattered as we passed them, c appearing in the mist. This time my mother took my ha while Rosemary chattered behind us.

"Do shut up, Rosemary," Gillian said amiably. And, Rosemary's moments of silence, I could hear the lowing of t bullocks, the bleating of the sheep. Slowly we drew near t village, the last field, the stone wall, and Jones-the-Taxi waiti

I didn't know that morning that a part of my childho had ended with the war. I didn't know what was in t wind—that my mother would divorce my father and ma the tall American, or that I would grow up in another coun across three thousand miles of ocean. But this is childhoo gift: to be unaware of the future, as I was unaware the l morning in Wales. ■

Perdita Buchan has published short stories in The New Yorker *and other national magazines, as well as a novel,* Called Awa *(Atlantic Monthly Press). She lives in the Boston area.*

Gallery Talk

Continued from page 42

Although Riley doesn't mention it, "The Un-Private House" is unusual among recent architecture exhibitions at his institution. In addition to repeat appearances by such Riley favorites as Jacques Herzog and Pierre de Meuron, Steven Holl, Rem Koolhaas, and Bernard Tschumi (semifinalists and finalists in the almost all-male 1997 MoMA expansion competition), this show is noteworthy for its comparatively high representation of women architects. Among those included are Liz Diller, Winka Dubbledam, Merrill Elam, Danelle Guthrie, Victoria Meyers, and Kazuyo Sejima. Of particular interest to readers of House Beautiful will be sister-architects Gisue and Mojgan Hariri's Digital House, commissioned for the magazine's three-part "Houses for the Next Millennium" series and published in 1998.

Although the exhibition does not include any full-scale mock-ups of interiors, let alone a freestanding house in the old MoMA tradition, Riley (who is also a practicing architect) carefully designed the installation to seem, as he puts it, more like "a loft with a lot of strangers standing around in it" than a white-walled museum gallery. Instead of being mounted on pedestal vitrines, architectural models will be placed atop very simple wooden tables, chairs, and beds designed by David Schaefer of Furniture Co and casually positioned throughout the spaces to imply a domestic setti

Using new digital techniques, photographic images the houses will be printed directly onto wallpaper, avoid the jumble of picture frames typical of conventional exh tions. And two 47-inch plasma monitors will display thr dimensional renderings of the Hariris' Digital House and V Berkel and Bos's Möbius House, giving the public a vivid se of the importance of computer-generated design.

How much will all the significant new directi traced in "The Un-Private House" affect housing in United States, the vast majority of which is still created contractors, not high-style architects? Anyone who has b or bought a house in this country is well aware of the loc ing specter of resale, which, conventional wisdom tells favors traditional over modern architecture. "I make a p diction at the end of the show," says Riley. "The hous industry is going to deal with all these changes, just as t have begun to deal with the aging of the population. The not in the ideology business, they're in the money mak business. And as for the idea that resale value is what g erns all your decisions, I find it impossible to believe tha a free-market economy the very different ways in wh more people are now living are not going to be addressed.

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Continued from page 109

- 3 Kirby cucumbers peeled, seeded, and diced ¼-inch-thick
- 2 large sweet yellow peppers, roasted, skinned, seeded, and finely diced
- 6 thin scallions, white part only, cut into thin rings
- Sage and thyme vinaigrette, recipe follows
- Thyme flowers
- Sage leaves
- Freshly ground black pepper

Remove flageolet and cannellini beans from refrigerator. Drain. Place flageolet and cannellini beans in separate pots. Cover with 3 inches of water. Bring to a boil over medium heat. Skim any foam that rises. Reduce heat to simmer. Partially cover pots. Simmer cannellini beans, stirring occasionally, until tender, about 45 minutes. Simmer flageolet beans, stirring occasionally until tender, about 1 hour. Add more water if necessary. Drain. Set aside.

Place a large pot of salted water over medium heat and bring to a boil. Add *haricots verts* and cook until just tender, about 5 minutes. Drain. Plunge into ice water. Drain. Cut into ½-inch pieces.

Place beans, diced vegetables, and scallion rings in a bowl. Toss with vinaigrette. Add salt and pepper to taste. Serve at room temperature. Garnish with thyme flowers and sage leaves. Makes about 8 cups.

SAGE AND THYME VINAIGRETT

- 8 tablespoons French extra-virgin olive oil
- 2 tablespoons French champagne vi
- Juice of 1 lemon
- 8 fresh sage leaves, finely chopped
- 2 tablespoons chopped fresh thyme leaves
- 1¼ teaspoons sea salt
- Freshly ground white pepper

Whisk together oil, vinegar, and l juice in a bowl. Mix in sage and t leaves, salt and pepper to taste. Makes ¾ cup.

LEMON-LIME POSSET

- 4 cups heavy cream
- 1⅔ cups superfine sugar
- Juice of 3 lemons and 2 key lime or 4 lemons
- Crème fraîche
- Fresh mint leaves
- Pound cake

Place heavy cream and sugar in a stai steel pan. Bring to a boil. Cook 3 mi stirring constantly. Remove pan from Thoroughly mix in lemon and lime Cool for 5 minutes. Pour mixture into 8 cup chilled glasses. Refrigerate unti about 3 hours. Remove from refrige Garnish with crème fraîche and mint l Serve with pound cake. Serves 8. ■

Reader Information

Continued from page 113

New York 10012; 212-941-4777. **Flooring,** New Metallics, vinyl in Treadplate silver—Amtico (T); 212-545-1127. **Bench,** Squeeze, by Patrick Chia, $5,100—Totem Design Group, see above. **iMac computer,** $1,100—Apple Computer (M); 800-538-9696. **Oh Chair,** Umbra, by Karim Rashid, $50—Totem Design Group, see above. **Table lamp,** by Rosario Hurtado for Pendal Lights, $130—Generous Miracles Gallery, see above. *Page 97: From left:* **Dining chair,** by Tom Vac—Vitra (T); 212-539-1900. **Bi-bowl,** by Karim Rashid—Totem Design Group (R), 71 Franklin St., New York; 212-925-5506. **Table,** by Mark Newson—B&B Italia (T); 212-758-4046. **Floor lamp,** Chtador by Terzani, $1,400—Lites On (R), 1675 Third Ave., New York; 212-534-6363. **Shelving unit,** Plug It, by Francisco Santos—Generous Miracles Gallery (R), 520 W. 20 St., New York; 212-352-2858. **Vases**—Tupperware (M); 800-634-2400 **Tray table,** Op-la, by Jasper Morrison—Alessi, 155 Spring St., New York 10012; 212-431-1310. **Chaise,** Charles & Ray Eames—Vitra, see above. **Flooring,** Pearl Imagao—Architectural Systems (M); 212-206-1730.

98 TREE HUGGERS *Pages 98 to 103. Architect:* **James Cutler,** James Cutler Architects, 135 Parfitt Way SW, Bainbridge Island, WA 98110; 206-842-4710. *Project architect:* David Cinamon, AIA. *Landscape architect:* Verdigris Landscape Architects, 1402 Third Ave., Ste. 800, Seattle, WA 98101; 206-464-4110. **House size:** 2,330 sq. ft. **Lot size:** 710′ x 1,200′. Structure type: wood frame. **Exterior materials:** #2 red label cedar shingles, 6″ exposure with cedar trim. **Roof,** corrugated, galvanized metal—Champion Metal (M); 425-485-3003. **Interior materials:** 1 x 6 tight knot fir tongue and groove paneling. **Insulation,** Fiberglass batts—Owens Corning (M); 419-248-8000. **Windows, doors**—Quantum Windows & Doors (M); 425-259-6650. **Floors,** 2¼ x ¾ tongue and groove #1 grade maple. **Cabinets,** fir, designed by architect—Kevin McDonald, cabinetmaker; 360-598-3353. **Paint**—Benjamin Moore Paints (M); 800-672-4686. **Lighting, hardware,** custom by architect; see above. **Wood stove**—Rais (M erikshavn, Denmark; 011-45-98-47-90-33. *Living room* Sam Francis. **Sculpture,** Jack Zajac. **Coffee table,** c Falcon Designs (M); 541-334-5062. **Pillows**—Dran Ross (M); 212-741-7278. **Rug,** Rubens et Fils by Mar manovitch—Entrée Libre, 110 Wooster St., New Yor 212-431-5279. *Kitchen:* **Refrigerator,** TR 2555W— (M); 800-843-0304. **Cooktops,** SGM 466, CPS 13C (M); 800-772-7778. **Dishwasher**—Frigidaire (M); 8 9044. *Bathroom:* **Galvanized steel light shield,** desi architect; see above. *Bedroom:* **Bed,** oak—Charles W 6 Story St., Cambridge, MA 02138; 617-547-2100. E **tray**—Calvin Klein Home (R); 800-294-7978. **Nigh** cherry—Falcon Designs, see above. **Desk,** cher Steckmest for N.W. Gallery of Fine Woodworking, 1 tral Way, Kirkland, WA 98033; 425-889-1513. **Stool,** c Micheal Strong for N.W. Gallery of Fine Woodwork above. **Rug,** Fleuve Bleu by Marcel Zelmanovitch— Libre, see above. **Left painting,** Hans Schiebold. **Righ ing,** June Todd.

104 A MIDSUMMER NIGHT'S DREAM *Page 107:* **Restaurant:** West Street Grill, 43 West St., Li CT 06759; 860-567-3885. **House:** The Bellamy-F House and Garden, 9 Main St. N., Bethlehem, CT 067 266-7596. *Schedule:* May-Oct., Wed., Fri., Sat., Sun., to 4 P.M. **Tablecloth fabric,** Primavera Otono, #7118 Brunschwig & Fils (T); 212-838-7878. *Hors d'oeuvres* **bread and butter plates,** $55/ea.—Hermès (R); 8 5522. *Tomato basil salad:* **Toucan jaspe dinner plate,** $ Hermès, see above. *Lemon posset:* **Dessert plate,** $70/ea.—Hermès, see above. **Silver-plated flatware,** $450/5-pc. setting—Hermès, see above. *Ingredients:* **C salt:** The Grain and Salt Society (MO); 800-867-725 **herbs:** McCormick & Co. (R); available nationwid **products:** Adriana's Caravan (MO); 800-316-0820.


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Continued from page 35

ing countries, where the heroes are Scotsmen Archibald Menzies (1754–1842), a naval surgeon, and David Douglas (1798–1834), an impassioned botanist. Back-country trekker to the Pacific northwest, Douglas took the Douglas fir back to Europe, but was gored to death at 35 when he fell into a pit built to catch wild bulls in Hawaii. Heading to the Far East were Englishmen George Forrest (1873–1932), who introduced the snakebark maple, and Robert Fortune (1813–80), whose valuable finds included the umbrella pine.

A dull afternoon sun illuminated the fall foliage when Bill, Jacques, and I hiked up a grassy road into the arboretum. Yellows, apricots, and scarlets glowed as if a spotlight were being randomly shined into the woods. These trees are Gérard's favorites at this particular moment, although next week the list will be different, he admits. All are precious imports from another era: *Parrotia persica* from Iran, which the English call ironwood, with its translucent pale peach leaves; *Cornus nuttallii*, a Pacific dogwood, just turning red; *Nyssa sylvatica*, the black tupelo of America with leaves the color of golden coins.

We had come to a clearing with an ancient moss-covered stone bench surrounded by scatter rugs of pink cyclamen. Vestiges of an antiquated watering system, shallow s gullies were partially obscured by woodland floor de Apparently the original Gérards would go to any lengt keep their tiny imports well watered. But despite these ef records show that many of the thousands of newcomers It was impossible to anticipate the particular needs of p making their European debuts, Gérard explained. Still, deliveries from exotic lands kept coming.

Living treasures were sprinkled regularly along peaceful wooded paths. Tree identification plaques sign something very special, but the paperbark maple, *Ace seum*, needed no flagging other than its decorative exfoli bark, cinnamon-colored layers peeling back to reveal s almost reddish skin below.

Although the paperbark maple was one of Ernest H Wilson's (1876–1930) famous introductions in 1902 fro mountains of China, this specimen was young. "I plant al time," Gerard told us, "not only for botanical interes because I want the park to be beautiful forever." And because he can't stop. Trees can be addictive. ■

Hatsy Shields is a regular contributor to House Beautiful.

Travel

Continued from page 38

Danske Kunstindustrimuseum], Bredgade 68; 33-14-94-52): Housed in a converted 18th-century hospital that could pass for a palace, the museum has a collection of Danish furniture dating from the 1700s to the present and arranged chronologically. I was struck by the kinship between the Danish antiques and the pieces crafted in this century. Fine wood had been in short supply 200 years ago, and cabinetmakers had been obliged to use it conservatively. This led to a lightness of construction that seems directly related to the pared-down look of the 20th-century designs, almost as though the intervening Victorian period of ponderous mock Gothic, Renaissance, and Baroque furniture never existed. **Langelinie Pavillion** (33-12-12-14): A serene glass box erected in 1958 in a park beside the water separating Denmark from Sweden (and only yards from that symbol of this seagirt kingdom, the Little Mermaid), the recently restored Pavillion functions as a restaurant, a cafe, and a conference center. It was for the large window-lined dining room that Poul Henningsen designed one of the century's most beautiful hanging lamps, the Artichoke, an oblong, multipetaled copper and white-enamel fixture. Today seven of the original dozen still hang from the Oregon pine ceiling, now aged to a rich sienna. (The Artichoke continues to be manufactured by **Louis Poulsen** [Nyhavn 11; 33-15-27-90] in several sizes, selling in this large version for almost $9,000.)

Two museums beyond Copenhagen are also worth a visit. **Trapholt** (Æblehaven 2, Kolding; 75-54-24-22): This Jutland museum, which has a new sun-illumined underground gallery, features a wide range of Danish furniture classics. **der** (Kongevej 51, Tønder; 74-72-26-57): An old water t converted into a museum near the Danish-German b now houses a collection of the work of Hans Wegner.

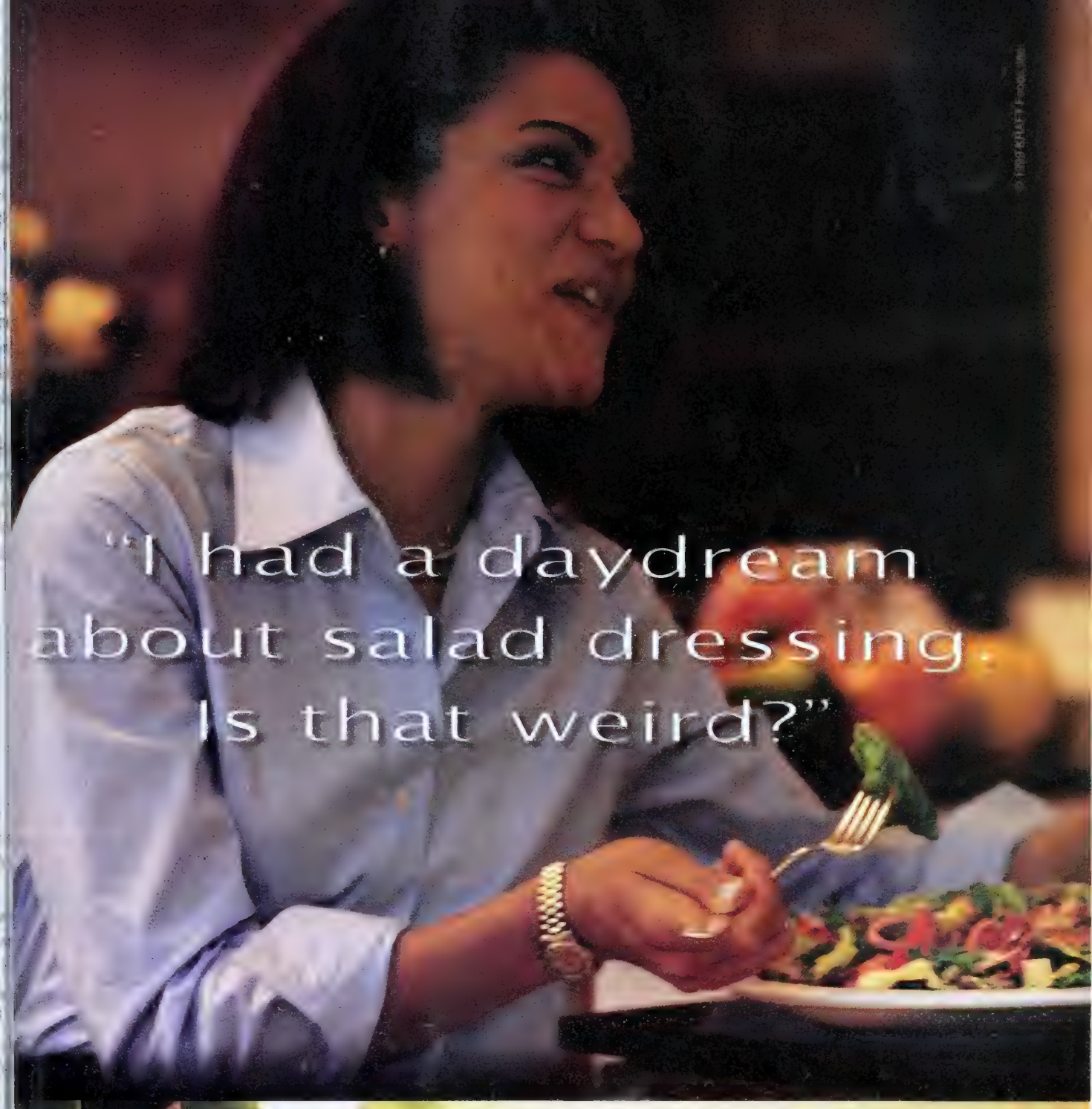
WHERE TO STAY Radisson SAS Royal Hotel, Hammer gade 1-5, 1601 Copenhagen. Double: $325. Reservatio the Arne Jacobsen Room, 606, can be made by phone: 3 62-00; fax: 33-42-61-00; or E-mail cpazh@cpazh.radsas. In Jutland, the Hotel Munkeberg, Munkebjergvej 125, Vejle (not far from the Trapholt Museum), preserves a sixties interior. Tel.: 76-42-85-00; fax: 75-72-08-86. Do $110 to $260.

For more information, contact the Danish To Board, 655 Third Ave., New York 10017; 212-885-97

Dale Mackenzie Brown has also written about Hans Wegne Charles and Ray Eames for House Beautiful.

OPENING SOON

The Danish Design Center, for almost a quarter of a ce a force in the development and promotion of the cen continuing design achievements, moves its headquart January to a striking new glass building by Henning Lars disciple of Arne Jacobsen. Regular exhibitions of conte rary work, including winning entries in DDC's annual d competitions, will be open to the public. The buildi opposite Tivoli Gardens, at 27-29 H.C. Andersen Boule





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Taking Care

Continued from page 112

into the dips and folds of the fabric. Then go around the edges, being careful to avoid damaging the trim.

"Vacuuming extends the life of a good curtain," says Henry Norton of Van Gregory & Norton, a Manhattan workroom that makes custom curtains for the interior design trade. He opposes dry cleaning. Ever. "With the lining, interlining and trims, you are dealing with so many different layers and different types of fabric, and you cannot predict how they will each react to dry cleaning," Norton says.

Barrie Vanderpoel, of the Vanderpoel Schneider Group, a decorator whose signature style involves ballgownlike silk taffeta curtains, offers another reason for not dry cleaning custom-made curtains: "The minute you take them down they never look the same." She prescribes weekly vacuuming to maintain the long, richly gathered curtains she often creates. Otherwise, says the New York designer, "I tell clients to leave them alone and they can last up to twenty years."

A ploy for perking up custom curtains come from Henry Norton: Simply shaking the curtain is a quick fix he uses for those made from shiny fabrics like silk or polished cotton. "The dust falls off," he says.

WINDOW SHADES: Vacuuming with a brush attachment is also the best way to clean pull-down shades, including those made of fabric such as Roman and balloon shades. To vacuum a shade, lower it completely so that it falls flat against the window. Start at the top of the shade and work down systematically, going over any details such as balloon-shade ruching or decorative trim. Shades made of laminated fabric can also be cleaned with a soft dustcloth or feather duster. But a dustcloth used for bamboo and matchstick shades should be tightly woven (no terry cloth) so that it does not catch and break the reeds.

VENETIAN BLINDS: Vacuuming with a brush attachment at least twice a month—more often in sooty areas—is the best routine for wood, metal, and plastic Venetian blinds. Lower the blind completely, then, working from the top, tilt the slats first up, then down (but do not close them) to reach all surfaces. When grime really builds up, wipe the slats with a well-wrung damp cloth. If the shades are plastic or metal, a mild detergent such as Ivory liquid and warm water works well, followed by a wipe-off with clean water, advises Steven Schulman of Manhattan Shade and Glass, a firm that makes window shades.

If slats become very grimy, Schulman says, "You can take the blinds down, lay them flat on a table, and wash slat by slat." But he suggests proceeding cautiously with blinds made of wood. "You can damp-wipe wood slats, but if you soak them the paint on the slats will peel or the wood will warp," he warns.

A dunk in the tub is the method designer Susan Zises Green uses for metal mini-blinds. As part of the annual spring and fall cleanings of Green's Manhattan apartment, her housekeeper commandeers the tub to bathe the Venetian blinds. "You dip them like sweeping over," Green explains. "You have to do two or three times and let the water drip after each dip. It's messy, but it works." However, she cautions, "don't dip the mechanism at the top, and you should wipe the slats dry afterwards."

WINDOWS: Cleaning the interior glass with a lint-free cotton cloth and a few drops of ammonia mixed in water or a spritz of a commercial product such as Windex every couple of weeks helps prevent dust and grime from accumulating. Vinegar can be used if mixed with distilled water; otherwise it will cause streaks. If using vinegar, paper towels are best for drying the window. At least once or twice a year, however, windows should be washed thoroughly, inside and out.

Decorative Arts

Continued from page 53

commissions are rare (one now in the talking stage is an altar for a Catholic church on the Maltese island of Gozo), Harwood has designed a range of more affordable ready-made objects. Those include a series of mythologically inspired ceramic candlesticks and small-scale resin mirrors. She's enough of a businesswoman to know that such accessible items are necessary for funding her own hugely ambitious house project. Harwood is now renovating and decorating two interconnecting 1797 Georgian terrace houses—run-down but architecturally distinguished—in the south-of-the-Thames Camberwell section of London.

Harwood is taking the major design cues for this place from an heirloom teapot. "I have this fantasy about my first floor that revolves around a rococo tea party, with meringues and sugared grapes," she confesses with a smile. "My parents gave me some silver things when I was 18. I could have chosen the polite Georgian pieces, but instead I was drawn to a big, bulgy pumpkin teapot from the 1840s with rocaille feet. My teapot will sit on a cloud table I've made for the middle of my drawing room, which will have twiggy curtain poles and silk curtains with leaves cut out of them, like the ones at Wilsford, Stephen Tennant's country house. And I'm going to have dreadful Casanova suites—those fake 18th-century Venetian-looking upholstered things that were made very tackily in the 1970s—which I'll have covered and covered in very, very fake stuff. Lots of looking glasses and consoles with grotto legs, silver and lilac walls, and very, very pretty.

"There's a theory, which I believe, that anything made always has something of its period about it, no matter what the style," she says. "It's impossible to try to re-create the past, because design will always be totally of its time, as we can tell from 1930s classicism. A lot of people look at my work and call it pastiche, but for me it's much more about exploring the possibilities of moods and atmospheres." ■



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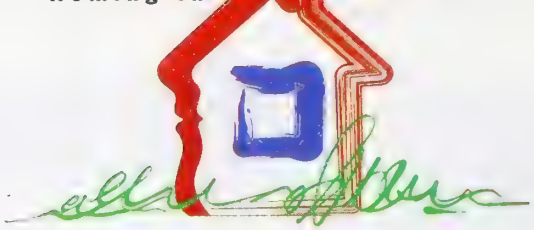
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THE YEAR OF THE HANDYMAN

By Phyllis Theroux

I come from a family where the unspoken rule was that when things broke down we ought to be clever enough to fix them ourselves instead of calling in costly professionals. With the exception of plumbers and electricians, I never saw a handyman cross the threshold.

It could be that living in northern California made handymen slightly irrelevant. With no cold weather, there was nothing to caulk or winterize. Redwood houses didn't need rain gutters or termite treatments, and landscaping was a simple matter of raking up the oak leaves, watering the begonias—or letting nature take its course.

Once a houseguest forgot to put on her hand brake and her car rolled through our back fence. "We just let the ivy grow right over it," said my mother.

But people change and in the intervening years my mother, who came to live with me last year, has become much more proactive in the home-maintenance department. She had no sooner unpacked and taken a look around than she began making tactful little suggestions.

"I wonder," she said, "when you might be thinking of replacing those ripped screens on the back porch."

"Do you think it wise," she opined on another occasion, "to have an Easter egg hunt in the back garden when so many trees have dead limbs on them?" (I canceled the hunt.)

But it was the garage that really caused her to lose sleep. It had to be cleaned out before it became a health hazard.

"Living with you," I teased, "is like living with a high-class maid." "Yes," she shot back, "and before I'm off this planet I expect you to get one."

Chinese astrologers call this the Year of the Rabbit. In this house it is the Year of the Handyman. The bad news is that it has cost me a lot of money. The good news is that I happen to have it for a change. The unexpected news is that I wound up being involved in a slightly wacky extended family.

Buster and Mike were first, Tennessee boys who took down four trees with nothing more than a pickup truck and a piece of rope. My mother fell in love with both of them, particularly Buster, about whom she feels very soulful. "He's a poet," she confided. She took to buying them American Spirit cigarettes, because they don't have any additives, and finding them more work around the neighborhood.

Next came Wallace, who worked at the local hardware store and said he would replace the screens. But my mother got so interested in his family and aspirations ("He's brilliar she whispered, "but schooling was not an early option") tha took him twice as long to do the job because my mother k making him stop for coffee and encouragement.

Then we got the rugs replaced, and the junior man the job was a magician wanna-be. A tall, jug-eared 30-year with an innocent, slightly goofy grin, Jimmy was always h ping up to snatch a quarter from behind my ear, or begg me to pick a card—which made his brother-in-law, the ser man on the job, who never even stopped for lunch, mad.

"I don't know," he sighed. "He just never grew up."

"I do birthday parties," whispered Jimmy as he s good-bye. His business card is still on my refrigerator.

Finally came the born-again Christian housepainter, angelic, pink-cheeked dreamer called Daryl who stood on ladder caulking ceiling cracks in the living room while he tened to the "Gospelaires" on his tape recorder and tall about how he "could feel the abundance coming." One when he was feeling particularly abundant, he bought a rou trip ticket to the Holy Land, which he had to return beca he had forgotten to pay his monthly child-support payme

"I messed up," he acknowledged. "I must've heard w the Lord told me to do wrong."

The Year of the Handyman is over. The house lo better than it has ever looked before, but I miss the mount boys, the magician, and born-again housepainter. Which r be why I decided to have my upstairs bathtub reglazed. It getting too quiet. I called up a highly recommended r called Jacques.

"I am the best-known tub glazer in the state," he s matter-of-factly. "I'm going to start signing my tubs pre soon. I just glazed the tub of the woman who bought one Princess Diana's ball gowns. "

"Does that mean you're going to charge me a lo money?" I asked.

"No, ma'am," he said. "She paid the same price yo get—which is $365 a tub, unless I faint. Then it's $400."

"What might make you faint?" I asked him.

"I might sense something weird that happened in tub—like once a guy died in a tub two weeks before the la lord called me in to reglaze it. I picked it up in the atmosphe

Jacques the psychic tub glazer will be coming to house next Tuesday. Needless to say, my mother is intrigued

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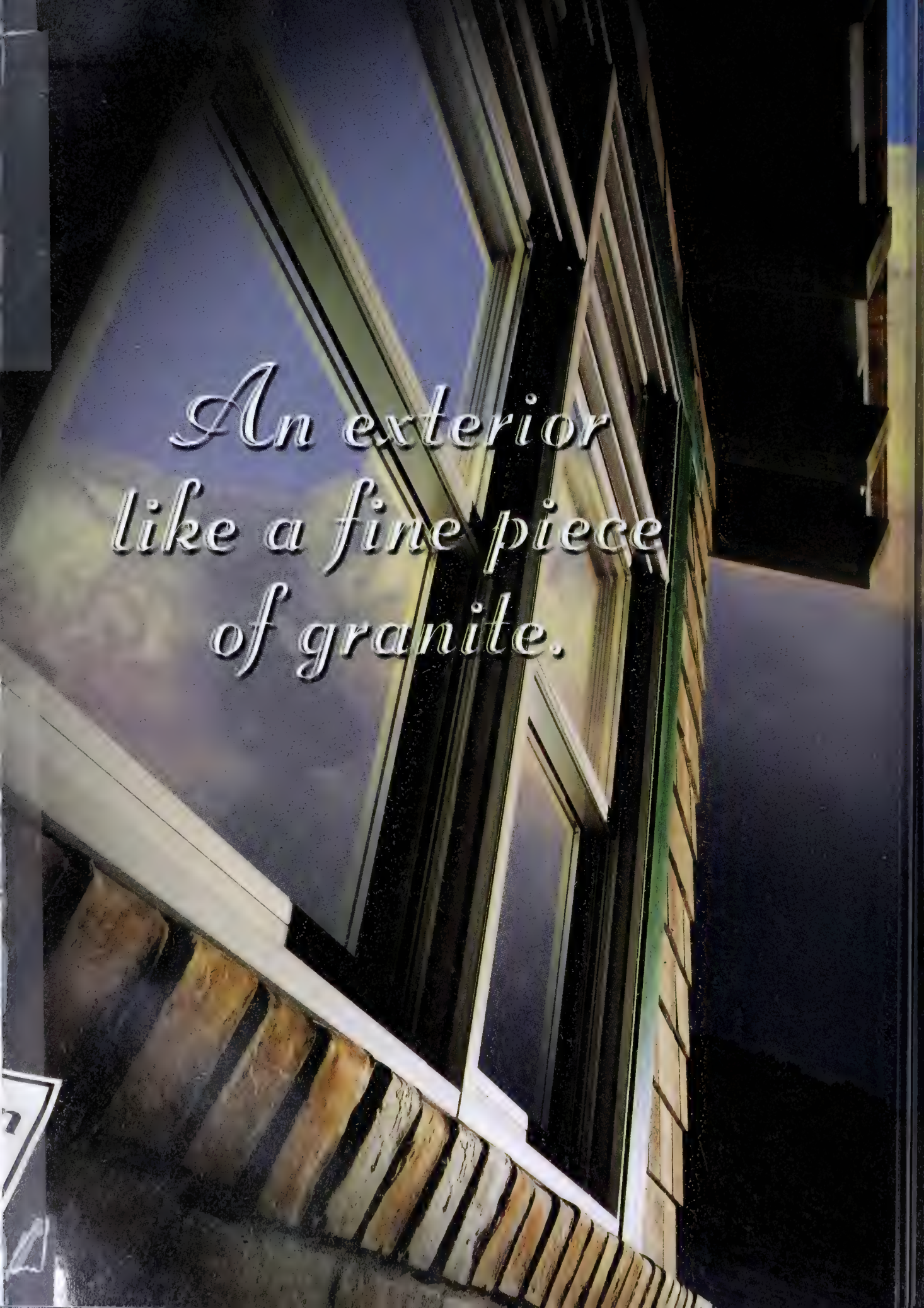
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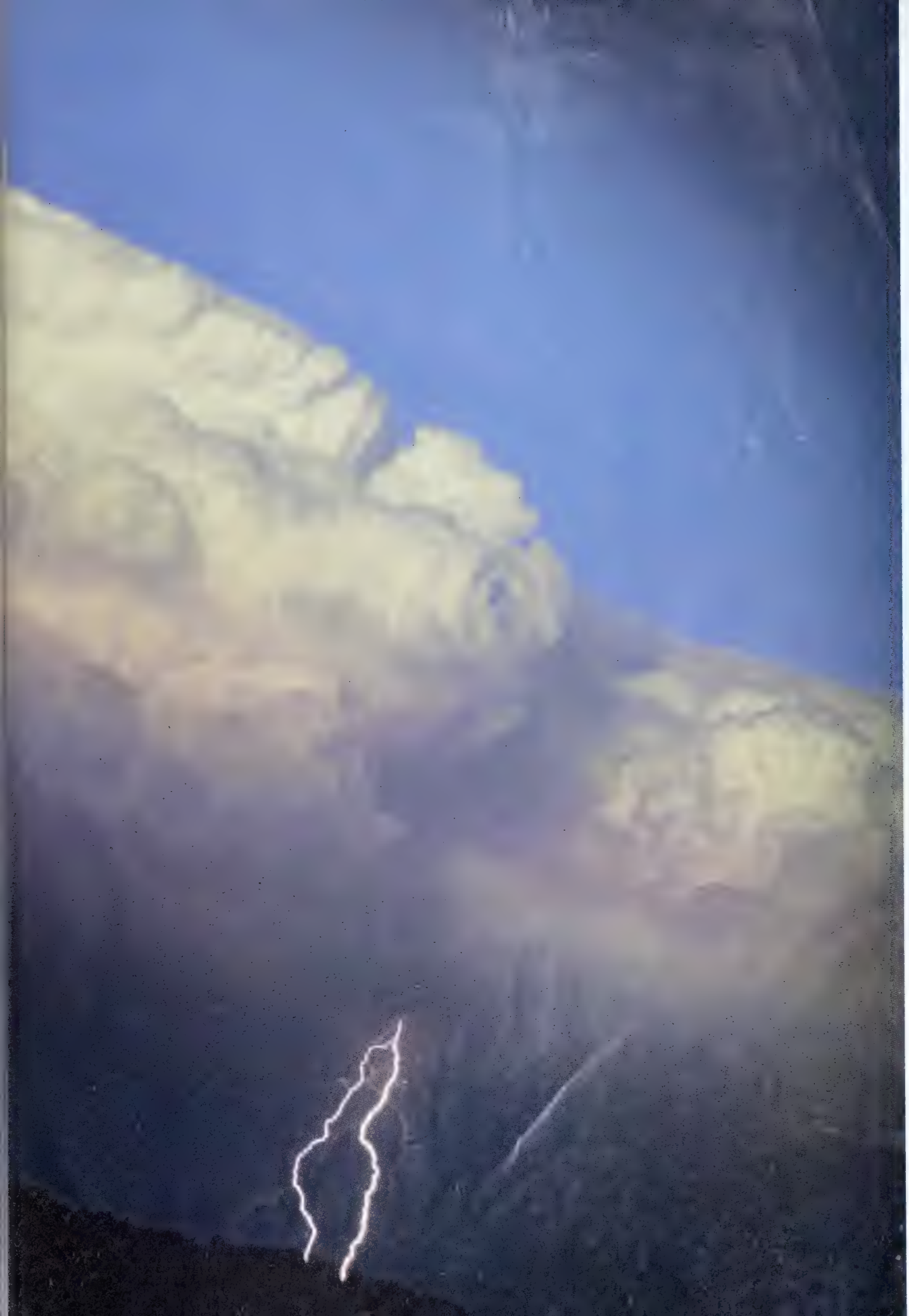
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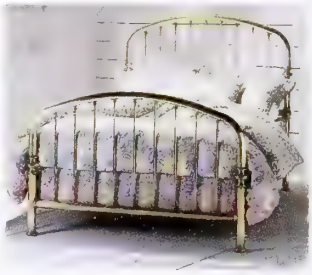
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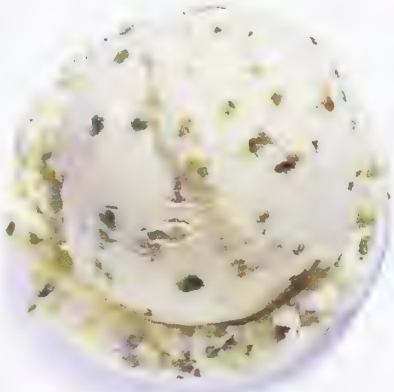
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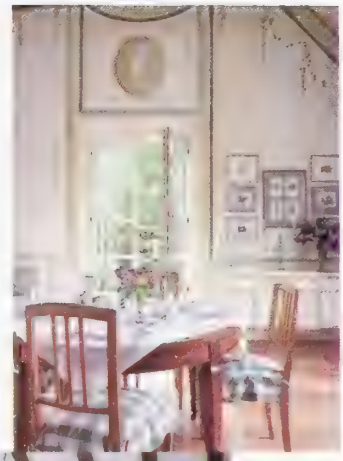
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ON THE COVER: The outside of this garden folly looks like a French *pigeonnier*, but the interior is nothing like a bird roost. It was decorated for people—in 18th-century Swedish style. "I like the spare Scandinavian version of French furniture and paneling," says the owner, who built several exotic follies on the 20-acre landscape he designed himself in northern Quebec. The blossoms and garlands of the trompe l'oeil panels as well as the botanical watercolors reveal his passion for things horticultural. Tall windows on four sides frame extensive views of his garden. See page 102. Photography by Scott Frances.

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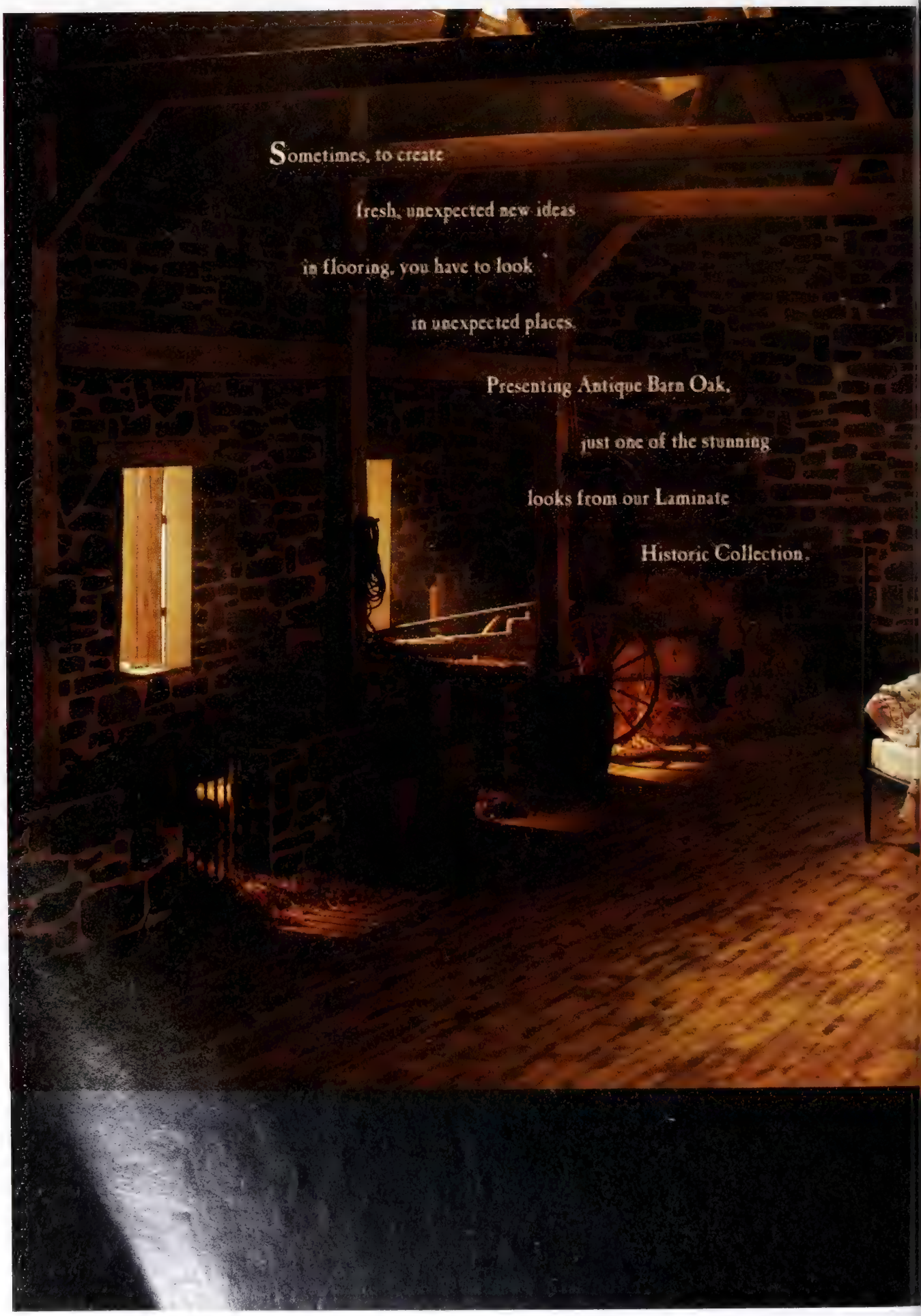


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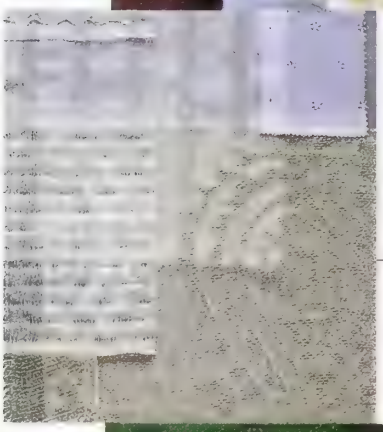
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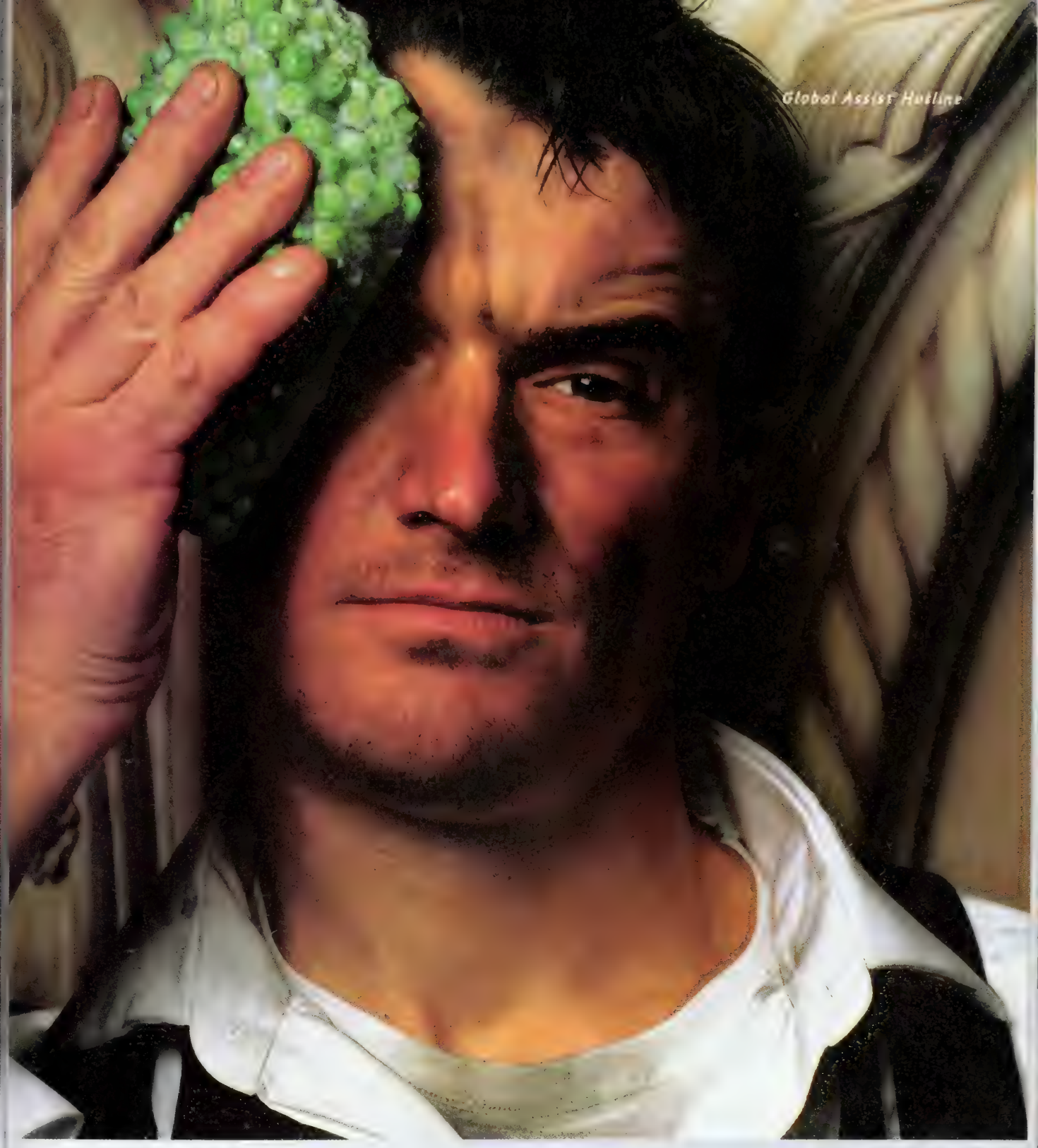
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BERTHA'S HOUSE

By Karen McCarthy Cady

In 1980, a month after I married and moved to my husband's big stone house on the Vermont side of Lake Champlain, where he had lived alone for several years, he gave me a book with a drawing of the building on its cover. Entitled *Winged Seeds* and published in 1923, the book was written by Bertha Oppenheim who with her husband, Nathan, had built it in the first decade of the century.

The Oppenheims, New Yorkers, commissioned the renowned architect Charles Adams Platt to design a country place for them after they had come to love the rugged beauty of this shoreline on frequent vacations. They eventually became permanent Vermont residents. With the help of gardeners, maids, grooms, and farm workers, they planted more than five hundred apple trees; bred trotting horses, Holstein-Friesian cattle, and Belgian hares; and entertained friends from all over the world. Bertha's dedication and exuberance gave me a sense of purpose: I too would make a sanctuary for friends and family.

My husband, twenty years older than I, was a banker from a family of bankers and brokers, divorced and the father of four grown children. He gave me three months to prepare for marriage and took care of all the major wedding details: the minister, musicians, printed announcements, and releases. I had leapt into the new venture innocently, gu by an internal voice that said, *Do it—you have said n often. You're over thirty. You need to stop spreading your affe around to rented houses and other people's dogs and children. N your own family life.*

Leaving a studio apartment furnished with a pul sofa and a deck chair, I brought with me about six hun books, a collection of jazz albums, and a few paintings had deep sentimental value. I was moving into a fully nished house with five bedrooms, four bathrooms, forma ing and dining rooms, a den, a separate kitchen wing, t glassed-in porches, and six fireplaces. Every corner rem imprinted on my mind, every end-of-day shadow where sun's last light slanted through six-over-six windows and evening gulls dipped down over the water.

Platt had chosen a site on the curve of a bay flanke two peninsulas—a safe port for yachts in most storms. view over the stone terrace wall and lower lawn fram lighthouse on the New York side of the lake, and at nigh beam would sweep reassuringly across the darkness. Bec of it I never felt alone, though I often was.

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Settling into the rhythms of a country wife, I acquired two yellow Labradors, several cords of firewood, and an old Chevy Blazer

Our house looked regal and enduring. Incoming sailors would squint against the sunlight reflecting off the French doors, and I imagined the Iroquois in their canoes coming along the rocky shoreline to fish and camp on the flat rocks. During the Revolution, Benedict Arnold sailed south past our bay, demonstrating the value of a well-timed retreat.

I was a bride. I was romantic. I wanted candlelight at dinner every night, the six fireplaces cleaned and working, flowers on each table, bookshelves built and filled, fat cushions, and good music. And I got all of it. My proudest and most practical contribution was to turn a southeast bedroom into a library-sitting room for the winter months when drafty French doors made the north side too chilly to use. Into that room I put my books on new floor-to-ceiling shelves, hung over the mantel a large equestrian portrait given me by my aunt, and even displayed the Madame Alexander doll I received when I had my tonsils removed in third grade. It was my bower, the one spot I defined without reference to my husband's antecedents.

Firelight caressed the library's pale blue walls on winter evenings and reading lamps softened the corner shadows. The windows were deeply recessed and uncurtained. Off in the darkness the clear sounds of two owls calling to each other would add a hint of connubial peace, reinforcing my sense of safety. Friends visiting for a day, a weekend, or a week would come upstairs, sit surrounded by piles of pillows and books, and laugh, ask advice, share secrets. It was a cozy place. It put its arms around you and you didn't want to leave.

Settling into the rhythms of a country wife, I acquired two yellow Labradors, several cords of firewood, and an old Chevy Blazer with a loud muffler and no reverse gear that nevertheless guaranteed our mobility in mud season. A part-time cook taught me how to make white sauce and baklava, I had a housekeeper who was studying to become a CPA, and I developed what I considered a remarkable capacity to purchase groceries for a full week in one marketing trip.

The flagstone terrace that spanned the north side centered our summer days. In the morning, a low marble-topped table would hold my coffee and toast while a heron, all stilt legs and long neck, would stand motionless on a rock as I cradled binoculars in my lap, feeling the peace of the empty waterfront, the soft edge of contentment. In the afternoon there would be cold soup, a sandwich, tea, sunglasses, and a magazine on that same table. Sometimes at night I would swim naked off the rocks and then sit on the terrace wrapped in terry towels, looking at the stars, feeling the skin on my arms and legs delightfully cool in the dark shadows.

Friends would join us in summer for cocktails and dinner or for cookouts, tennis, and a swim. Old classmates from my graduate year in Dublin came for Thanksgiving. Local residents attended our Christmas party with the fireplaces ing, the dogs hiding under the dining table waiting for h crumbs to fall. I joined a land trust and began to devel sense of stewardship over the Lake Champlain shoreline we held a fund-raising party to support the purchase endangered parcel.

Bertha Oppenheim, I thought, would approve. I and reread her book. A woman of quiet strength, she had on alone with daily housekeeping help for fifteen years her husband's death. The only blessing Bertha was deni regret I sensed through all her accounts of the birthing of and calves and local farmers' babies, was a child of her My husband and I were two people in a very large house agreed it was time to enrich the life within it.

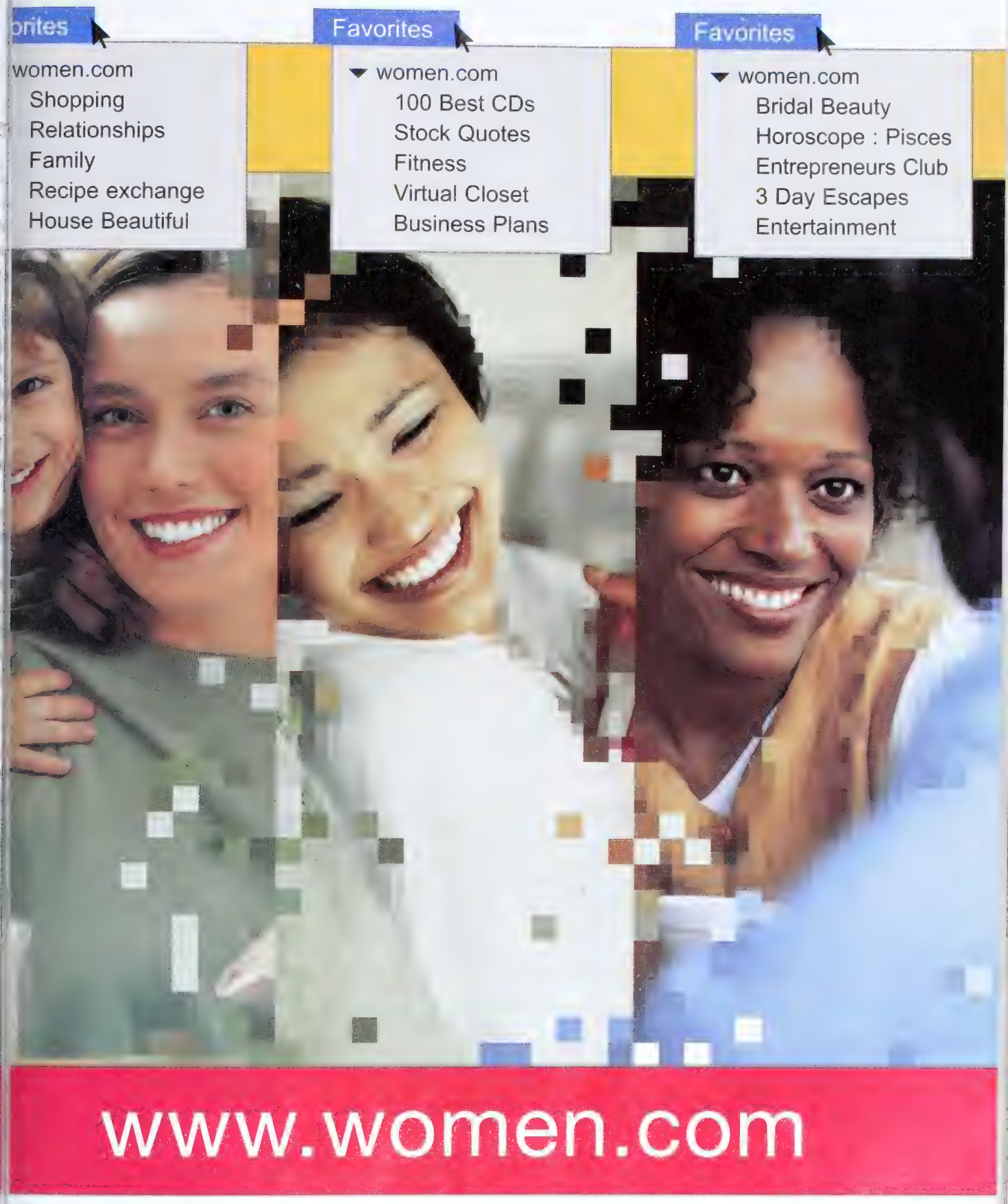
While pregnant, I felt a oneness with nature. All ar me were signs of encouragement. Lake Champlain con numberless fossils of gastropods, a distant ancestor of the s which left whorllike patterns on our lakeside rocks, sti deeply etched you can trace them with your finger—a arm of natural history that connected me with an und world of 450 million years ago. It had always seemed to me the snail pattern was universal—Celtic designs have a sir motif, so does African art. The earth loves circles and too, focusing while I waited to give birth on birds' nests, t shells, and especially babies' wide eyes and open mouths.

Colin was born in 1982 and the old house was t formed. People tiptoed around the bassinet cooing while dogs were sent outdoors. Cartons of formula filled the boards. Equipment for the next stages of development b to pile up. We had walkers, indoor swings, things to things to push. We had pop-up books that got popped so n they fell apart. Wooden alphabet blocks multiplied and sp through the first floor. Small wooden cars rolled out under the living room furniture.

Toddlers came to wade in the shallow water off th rock, to ride in a green cart behind the John Deere mow which I also gave tours of the adjoining state park, to rac cycles on the tennis court. The old freezer on the back p was stuffed with ice cream, hot dogs, and hamburger pa One Halloween I stuffed a shirt and trousers full of new pers, added old riding boots and a pumpkin head, and se figure on a fine antique Chippendale side chair in the li room, where it delighted Colin and his friends. I was Bertha was smiling on us.

But my husband was not.

Isolated by an overwhelming need for alcohol, a he had given me no time to assess before our marriage began to withdraw. He insisted on a separate life of e unexplained absence or ambiguous presence. The soot quality of our house lost its power. I came to understan



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that Colin and I were marginal commitments for him, slowly fading in his daily quest for oblivion. Suddenly, after one explosive August weekend when guests were witness to my husband's shocking anger, he drove away, taking his pain and all the pressure with him. It was the end of our marriage.

"Your father couldn't be happy," I told my son, "but he wanted us to be happy. He was a good Dada."

The house seemed protective again in the absence of tension. Colin danced in the early morning light while I entertained him with rainbow discs of color on my bedroom wall from a glass prism I held in the east window. I moved his bed down to the second floor from his remote perch on the third. He took over what I knew had been Nathan Oppenheim's old study, and I put a low play table in front of the fireplace, wind-up music boxes on the bureau.

The loyal housekeeper stayed on, although she had almost completed her studies and would soon be gone. I handmowed the steep grass banks that the tractor mower couldn't reach, made sure the flower garden was watered and weeded, maintained the lawns and rail fences. My father visited and sawed up trees that blocked the driveway after a severe windstorm. I understood my responsibilities: Both my son and the property were in my custody.

On quiet days in summer, when we were alone, Colin and I watched the clouds roll over this old Indian ground. We rescued gossamer butterflies from a soggy death on the waves lapping our swimming rocks, dried them on the station wagon hood, and saw them fly away. We aimed our flashlights to inspect the life in hollow trees, on pine needle–carpeted trails. We pushed aside the organdy curtains in the upstairs hall to study bugs on the screen, liberated a tiny mouse in the bottom of the kitchen trash compactor, kept track of a green parrot on the power line that refused to be rescued and left with the first frost.

It was a big adventure now, the old quarry-cut stone walls sheltering a reduced family but a family just same. Sometimes I would walk dow the little graveyard where both Op heims lie in a grove of cedar trees i an iron-railed enclosure—people never left. Now there were two wo who stayed on without their husb "We're hanging in here, Berth would say to the boulder on which their names appeared, and to the itself. "Anything you can do?".

What did I mean? I guess I wa an end to the temporary quality c life despite its pleasures, althou knew neither Bertha nor anyone could help me. I looked no further the next day, the next week; someti when my son ran a high fever on a day and I had to drive him 23 mil snowy roads to the pediatrician next hour.

We were too far away for neighborliness on our 45 acres, rounded by protected meadow forestland owned by the state of mont. When I looked out the kit window at 7 o'clock one February m ing the second year we were on our I regarded the few people ice-fishin the bay as visitors. I took Colin up t bedroom, where I burned logs every tossing him on the bed. He dove an the pillows with glee, the blanket c wrinkled from the stampede of hi Denton's-clad feet. The dogs got ex and slid under the dust ruffle for pr tion. I put on some loud jazz and tended an old broom was a par while I waltzed around, gliding thr the interconnecting bathroom Colin's room and back.

It was my last waltz in that h

I always knew the property h be sold under the terms of the div but I was sure it would take time, a did, allowing me to give Colin st memories of his first home. For the years that real estate agents occasio showed the house, I had inattenti watched the parade of out-of-state C and venture capitalists, avid develo and rich potato farmers from L Island, watched them walk over t tennis court, (*Continued on page*



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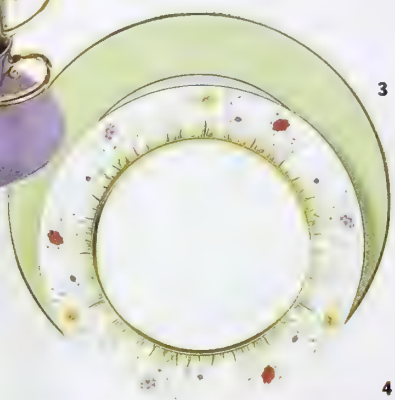
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Traditional designs with a cleaned-up, modern quality

EDITOR: ELIZABETH MAYHEW

















1. Christian Lacroix's tablecloth, $1 for 51-inch square. From Christofle: 800-799-688
2. Lusterwar teacups by Phi Deshoulières, $60 each. From Lalique 800-993-258
3. Wildflowe salad plate, $ celery green-rimmed dinne plate, $60. Be by Haviland: 800-777-010
4. Walnut an mahogany che by James Jenn Through designers. Cal 323-655-782
5. De Lorca's fabric roses bloom, then fa Through desig At Osborne & Little: 212-751-333
6. Mirror fra in 22-karat go Through desig From Charles Fradin Lumina 310-271-623
7. Donghia's Venetian glass lamp. Through designers. Cal 800-DONGHIA.
8. Mahogany table by Marie Himes Gomez, $3,800. Call 212-288-6856
9. Mahogany tiered table. Through design From Julia Gr 212-223-4454


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1. *Steel-ba lamp with squiggle-patterned t shade, $9 From Str Dog Impo 706-861-1*

2. *Peter Fasano adapted hi alphabet wallpaper from a turn the-century document. Through designers. Call 413-528-6872*

3. *Ralph Lau nautical-stripe terry towels, $ for bath size. C 212-642-8700*

4. *Aluminum kitchen caniste copied from a 1940s French design, $88 for set. From Anthropologie: 800-309-2500*

5. *En Soie's ceramic polka d teapot is handm in Switzerland, $200. Call 212-717-7958.*

6. *Footstools covered with heavy-duty viny have storage pockets on one side, $130 each From Parise: 800-375-3572.*

7. *Dransfield and Ross sew together grosgra ribbons for thei striped pillow, $220 for 24-inc square. Call 212-741-7278.*

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A SHOW OF HANDS



Native American art has always followed traditions handed down from generation to generation. Yet anyone looking into the art scene today among over 500 Native American tribes in the U.S. will discover more than traditionally crafted sculpture, pottery, basketry, and weaving: A new school of native art is mixing modern motifs and media in with the traditional. In the case of Tlingit artist Preston Singletary's *Bear Totem* vessel (right), the piece's very material—blown and sandblasted glass—gives it a modern connection, according to Holly Hotchner, the director of the American Craft Museum in New York. "They didn't have the technology, so there is no tradition of glassmaking," says Hotchner. (Singletary trained with glassmakers Dale Chihuly and Bertil Valine.) A show of 60 works called "Head, Heart, and Hands: Native American Craft Traditions in a Contemporary World" is at the museum August 19 to October 10. Call 212-956-3535. *Stephanie Rank*

SPRAYING AROUND

Though a paint and brus devotee, I was curious to tr one of Campbell Hausfeld new paint sprayers. My pro ect: wicker porch furniture I liked that I could fill th company's Easy Spray canis ter with a custom-tinte paint instead of settling fo one of the few colors avai able in canned spray pain Finding just the right com bination of air flow, pain flow, paint thickness, an spraying distance was trick and I recommend workin outdoors to avoid splatte ing interior walls, but I a happy with the results: smooth, even finish with out the bristle marks tha brushes tend to leave be hind. From $189. Call 888 CHPOWER. *Danielle Fox*



BLAZE OF GLORY

Some colors have a hard time fitting into the garden. Orange, for instance, often seems too bright, too distracting. But now that noted English garden writer Christopher Lloyd has proclaimed it "the most exciting and challenging color of all," a lot of gardeners will rise to the challenge. Last fall I planted blazing 'Princess Irene' tulips (left) in front of an ember-colored *Spiræa* 'Goldflame.' To try an equally daring scheme, order a collection of tulips—ten bulbs each of 'Orange Emperor', 'Apricot Beauty', 'Daydream', and 'Princess Irene'—from Nature Kind. Send $40 to P.O. Box 233, Augusta, NJ 07822. *Ken Druse*

IN THE AIR

Fern is turning into summer's new leaf, patterning Old World Weavers' latest woven fabric, Fitz & Floyd's dinnerware, and William Yeoward's etched glass.



ROY WONDER

Furniture designer Roy McMakin, having achieved n cult status in Los Angeles with his spare, straight-ed designs carved out of exotic woods, moved to Seattle years ago to take advantage of the Northwest's bounty of leaf maple, cedar, and talented craftspeople. He closed L.A. shop Domestic Furniture but a slev projects kept bringing him back, includ furniture commissions for the Getty Cent offices. And now a reincarnated Dome Furniture on Wilshire Boulevard makes comeback official (his showroom in Sea remains in full swing). This time around, L.A. store feels like home, with living ro dining room, bedroom, and bath display ar It will serve as a base for McMakin's burge ing architectural business as well as a backd for his furniture—like his Fancy chairs of or walnut with mohair (left), $1,350 e excluding upholstery fabric. "My designs familiar and comfortable, yet simultaneo distant and foreign," he says. "In the r showroom, the furniture will push what p ple have come to expect." Domestic Furniture, 6150 Wilsh Blvd.; 323-936-8206. *Denise Abbott*

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EASY DOES IT

Calvin Klein broadens his reach with a line of coordinated bedding, bath accessorie and stoneware that is as appealingly straightforward as a pair of khaki pants

The new Khaki Collection, clockwise from top right: Tableware in navy, sage, cream, or khaki; all are oven-, microwave- and dishwasher-safe. A mélange of textures and prints makes a bed feminine but not fussy; shown here are Saffron flower f sheet and pillowcases, Saffron striped duvet cover, bisque fitted sheet, Pleated Lines throw pillow, and Knitted Dot pillow. Striped cotton terry towels. The Ginko plaid duvet cover and pillow sham combine the subtle tones one expects from Cal Klein Home; here they are mixed with steel blue cotton sheets, Pleated Lines pillow, and sepia textured plaid cotton blanke


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THE JOY OF PAINT

Revelling in the pleasure principles of trompe l'oeil

By Margaret Kennedy

Overwhelmed by the elaborate Baroque splendor of Vaux-le-Vicomte on my first visit, I suddenly broke into a smile. There, amidst the frosted layers and gilded moldings, I spied delicate garlands that were not carved at all but painted. Now this was the castle whose conspicuous ostentation caused a jealous young Louis XIV to haul its presumptuous owner off to jail, then preempt his designers to build Versailles so he could outdo it. The budget of Vaux-le-Vicomte allowed architect Le Vau, painter Le Brun, and landscaper Le Nôtre to use *any* material, so when they chose paint decoration, it was just for the fun of it.

Fresh paint ideas keep cropping up. At a recent auction by the Isabel O'Neil Foundation for the Art of the Painted Finish, the geometric top of Gary Crain's gateleg table was as deftly detailed as an Art Deco–style faux-limed oak table by Noel Jeffrey. The Junior League of New Orleans's Decorators' Show House IX also demonstrated that in the medium of paint, subtlety can outwit grandstanding. ■







Bold gestures enliven small spaces, and quiet details enhance a grand room. In New Orleans: 1. Under a swirling staircase, decorative painter Anne McGee stenciled dramatically scaled damask on silver-leaf. A marquetry table top inspired the floor cloth. 2. To preserve the airiness of linen curtains, designer Tom Delcambre stenciled a border instead of adding weighty trim. 3. Gucci, Prada, DKNY . . . designers' names outline the abstracted purse in this witty dressing room by Carol Wren, done with decorative painters Mona Louviere and Gwen Scott.

At the O'Neil auction: 4. Motifs on a chest we appropriated by Charlotte Moss from antique p to complement Pierre Deux paisley. 5 and 6. E Cohler and Francis Cannon offset the austerity parchment shade with a silver-leaf frieze and t the look of Donghia chairs via a tortoise shell fi For answers to your decorating questions, visit our Web site at http://homearts.com/mail/ hbpeggy.htm



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6



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Before



After



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Brown Spots

Before



After



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RENOVA is a serious medication that may help treat but will not "cure" fine wrinkles, spotty skin discoloration, and rough feeling skin.

Studies show that after 24 weeks, about 30% of the people who used RENOVA for fine wrinkles or spotty discoloration had moderate improvement, another 35% had minimal improvement and 35% had no improvement. About 16% of the people who used RENOVA for rough skin had moderate improvement, 35% had minimal improvement, and 49% had no improvement. There is no evidence that RENOVA treats coarse skin, deep wrinkles, yellowing skin, or other skin care problems.

RENOVA should be used as part of a broad skin care program. This program should include avoiding direct sunlight (by using protective clothing and sunscreens with a minimum SPF of 15) and using other moisturizing facial creams that do not contain tretinoin. Many people can achieve desired effects by using this program without using RENOVA. You should not use RENOVA until you have tried a broad skin treatment program without RENOVA.

When you use RENOVA, improvement in fine wrinkling, spotty skin discoloration and rough skin is not immediate and occurs gradually over time. Generally, you may notice some effects in 3 to 4 months. The effects are usually most noticeable at about 6 months with little additional improvement after that time. If RENOVA treatment is stopped, the improvement will gradually diminish.

The safety of using RENOVA daily for more than 48 weeks has not been established.

Who Should Not Use RENOVA?

You should not use RENOVA if you are sunburned or highly sensitive to the sun, if you have eczema, or if your skin is irritated. RENOVA can cause increased skin irritation and increased susceptibility to sunburn.

Since RENOVA may make your skin more sensitive to sunlight, you should tell your health care professional if you are also using other medicines that increase sensitivity to sunlight because you should not be using RENOVA with these medicines. These include but are not limited to: thiazides (used to treat high blood pressure), tetracyclines, fluoroquinolones or sulfonamides (used to treat infection), and phenothiazines (used to treat serious emotional problems). If you are taking any prescription medicines, non-prescription medicines or using any facial creams, check with a health care professional to make sure they do not interact with RENOVA.

Pregnancy Warning: Safe use during pregnancy has not been shown. There are reports of birth defects with laboratory animals and humans that were given tretinoin by mouth. You should not use RENOVA if you are pregnant or trying to become pregnant

It is not known if RENOVA is passed to infants through breast milk. Safe use in children has not been shown.

The safety and effectiveness of RENOVA for people over age 50 or with darker skin coloration has not been proven.

How Should I Use RENOVA?

You should apply RENOVA to your face once a day before retiring using only enough to cover the entire affected area lightly. Gently wash your face with a mild soap, pat the skin dry, and wait 20 to 30 minutes before applying RENOVA. Apply a pea-sized amount of cream to cover your entire face. You may feel a warmth or slight stinging when RENOVA is first applied.

You must be especially careful when applying the cream to avoid your eyes, ears, nostrils, or mouth. RENOVA may cause severe redness, itching, burning, stinging, and peeling if applied to these areas.

Using larger than necessary amounts of RENOVA will not speed results and can cause an overdose. An overdose can result in red and peeling skin as well as some pain or discomfort.

You may use cosmetics after applying RENOVA. Make sure to clean your face thoroughly before applying RENOVA again.

What Should I Avoid While Using RENOVA?

RENOVA increases your sensitivity to sunlight. Avoid sunlight as much as possible. Use protective clothing and a sunscreen with a minimum SPF of 15. Do not sunbathe or use sunlamps. If you are sensitive to sunlight or have a job that requires you to be out in the sun for long periods, you must use extreme caution.

While using RENOVA, avoid any products that can dry or irritate the skin. For example, avoid products applied to the skin that contain alcohol, spices, or lime. Also, avoid cleansers, hair removal, or other products that can irritate the skin.

What Are the Possible Side Effects of RENOVA?

The most common side effects are skin reactions. Itching, red, and dry skin have been reported. So have burning, stinging, and peeling skin. These are most often mild and are most common when treatment is started.

How Can I Get Additional Information?

This leaflet summarizes the most important information about RENOVA. If you would like more information, talk to your doctor or other health care provider. There is also a leaflet written for health professionals that your pharmacist can provide for you.

ORTHO

DERMATOLOGICAL DIVISION
ORTHO PHARMACEUTICAL CORPORATION
Raritan, New Jersey 08869

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Retin-A®
(tretinoin)

Cream · Gel · Liquid
For Topical Use Only

PATIENT INSTRUCTIONS
Acne Treatment
IMPORTANT
Read Directions Carefully Before Using

THIS LEAFLET TELLS YOU ABOUT RETIN-A (TRETINOIN) ACNE TREATMENT AS PRESCRIBED BY YOUR PHYSICIAN. THIS PRODUCT IS TO BE USED ONLY ACCORDING TO YOUR DOCTOR'S INSTRUCTIONS, AND IT SHOULD NOT BE APPLIED TO OTHER AREAS OF THE BODY OR TO OTHER GROWTHS OR LESIONS. THE LONG-TERM SAFETY AND EFFECTIVENESS OF THIS PROD OTHER DISORDERS HAVE NOT BEEN EVALUATED. IF YOU HAVE ANY QUESTIONS, BE SURE YOUR DOCTOR.

WARNINGS AND PRECAUTIONS

The effects of the sun on your skin. As you know, overexposure to natural sunlight or the artificial of a sunlamp can cause sunburn. Overexposure to the sun over many years may cause premature agin skin and even skin cancer. The chance of these effects occurring will vary depending on skin type, the and the care taken to avoid overexposure to the sun. Therapy with RETIN-A may make your sk susceptible to sunburn and other adverse effects of the sun, so unprotected exposure to natural or sunlight should be minimized.

Laboratory findings. *When laboratory mice are exposed to artificial sunlight, they often deve tumors. These sunlight-induced tumors may appear more quickly and in greater number if the mous topically treated with the active ingredient in RETIN-A, tretinoin. In some studies, under different co however, when mice treated with tretinoin were exposed to artificial sunlight, the incidence and development of skin tumors was reduced. There is no evidence to date that tretinoin alone will ca development of skin tumors in either laboratory animals or humans. However, investigations in this continuing.*

Use caution in the sun. When outside, even on hazy days, areas treated with RETIN-A should be pr An effective sunscreen should be used any time you are outside (consult your physician for a recomme of an SPF level which will provide you with the necessary high level of protection). For extend exposure, protective clothing, like a hat, should be worn. Do not use artificial sunlamps while you a RETIN-A. If you do become sunburned, stop your therapy with RETIN-A until your skin has recovered

Avoid excessive exposure to wind or cold. Extremes of climate tend to dry or burn normal sk treated with RETIN-A may be more vulnerable to these extremes. Your physician can recommend manage your acne treatment under such conditions.

Possible problems. The skin of certain sensitive individuals may become excessively red, s blistered or crusted. If you are experiencing severe or persistent irritation, discontinue the use of RETI consult your physician.

There have been reports that, in some patients, areas treated with RETIN-A developed a temporary or decrease in the amount of skin pigment (color) present. The pigment in these areas returned to either when the skin was allowed to adjust to RETIN-A or therapy was discontinued

Use other medication only on your physician's advice. Only your physician knows which other med may be helpful during treatment and will recommend them to you if necessary. Follow the phy instructions carefully. In addition, you should avoid preparations that may dry or irritate your skin preparations may include certain astringents, toiletries containing alcohol, spices or lime, or certain me soaps, shampoos and hair permanent solutions. Do not allow anyone else to use this medication.

Do not use other medications with RETIN-A which are not recommended by your doctor. The med you have used in the past might cause unnecessary redness or peeling.

If you are pregnant, think you are pregnant or are nursing an infant: No studies have been co in humans to establish the safety of RETIN-A in pregnant women. If you are pregnant, think you are p or are nursing a baby, consult your physician before using this medication.

GELS ARE FLAMMABLE. Note: Keep away from heat and flame. Keep tube tightly closed.

AND WHILE YOU'RE ON RETIN-A THERAPY

Use a mild, non-medicated soap. Avoid frequent washings and harsh scrubbing. Acne isn't caused by no matter how hard you scrub, you can't wash it away. Washing too frequently or scrubbing too roug at times actually make your acne worse. Wash your skin gently with a mild, bland soap. Two or three day should be sufficient. Pat skin dry with a towel. Let the face dry 20 to 30 minutes before a RETIN-A. Remember, excessive irritation such as rubbing, too much washing, use of other medicati suggested by your physician, etc., may worsen your acne.

HOW TO USE RETIN-A (TRETINOIN)

To get the best results with RETIN-A therapy, it is necessary to use it properly. Forget about the inst given for other products and the advice of friends. Just stick to the special plan your doctor has laid you and be patient. Remember, when RETIN-A is *used properly,* many users see improvement by 12 AGAIN, FOLLOW INSTRUCTIONS – BE PATIENT – DON'T START AND STOP THERAPY ON YOUR O YOU HAVE QUESTIONS, ASK YOUR DOCTOR.

To help you use the medication correctly, keep these simple instructions in mind.



- Apply RETIN-A once daily before bedtime, or as directed by your physician. Your physician may advise, especially if your skin is sensitive, that you start your therapy by applying RETIN-A every other night. First, wash with a mild soap and dry your skin gently. WAIT 20 to 30 MINUTES BEFORE APPLYING MEDICATION; it is important for skin to be completely dry in order to minimize possible irritation.
- It is better not to use more than the amount suggested by your physician or to apply more frequently than instructed. Too much may irritate the skin, waste medication and won't give faster or better results.
- Keep the medication away from the corners of the nose, mouth, eyes and open wounds. *Spread away from these areas when applying.*
- *Cream:* Squeeze about a half inch or less of medication onto fingertip. While that should be enough for your whole face, after you have some experience with th cation you may find you need slightly more or less to do the job. The medication should become almost immediately. If it is still visible, you are using too much. Cover the affected area lightly with R (tretinoin) Cream by first dabbing it on your forehead, chin and both cheeks, then spreading it entire affected area. Smooth gently into the skin.
- *Gel:* Squeeze about a half inch or less of medication onto the fingertip. While that should be enc your whole face, after you have some experience with the medication you may find you need slight or less to do the job. The medication should become invisible almost immediately. If it is still visib dry flaking occurs from the gel **within a minute or so,** you are using too much. Cover the affect lightly with RETIN-A (tretinoin) Gel by first dabbing it on your forehead, chin and both cheeks, then sp it over the entire affected area. Smooth gently into the skin.
- *Liquid:* RETIN-A (tretinoin) Liquid may be applied to the skin where acne lesions appear, spread medication over the entire affected area, using a fingertip, gauze pad, or cotton swab. If gauze o is employed, care should be taken not to oversaturate it to the extent that the liquid would run int where treatment is not intended (such as corners of the mouth, eyes, and nose).
- It is recommended that you apply a moisturizer or a moisturizer with sunscreen that will not aggrava acne (noncomedogenic) every morning after you wash.

WHAT TO EXPECT WITH YOUR NEW TREATMENT

RETIN-A works deep inside your skin and this takes time. You cannot make RETIN-A work any fa applying more than one dose each day, but an excess amount of RETIN-A may irritate your skin. Be There may be some discomfort or peeling during the early days of treatment. Some patients also not their skin begins to take on a blush.

These reactions do not happen to everyone. If they do, it is just your skin adjusting to RETIN-A usually subsides within two to four weeks. These reactions can usually be minimized by following instr carefully. Should the effects become excessively troublesome, consult your doctor

BY THREE TO SIX WEEKS, some patients notice an appearance of new blemishes (papules and pu At this stage it is *important to continue* using RETIN-A.

If RETIN-A is going to have a beneficial effect for you, you should notice a continued improvement appearance after 6 to 12 weeks of therapy. Don't be discouraged if you see no immediate improvemen stop treatment at the first signs of improvement.

Once your acne is under control you should continue regular application of RETIN-A until your ph instructs otherwise.

IF YOU HAVE QUESTIONS

All questions of a medical nature should be taken up with your doctor. For more information about R (tretinoin), call our toll-free number: 800-426-7762. Call between 9:00 a.m. and 3:00 p.m. Eastern Time, M through Friday.

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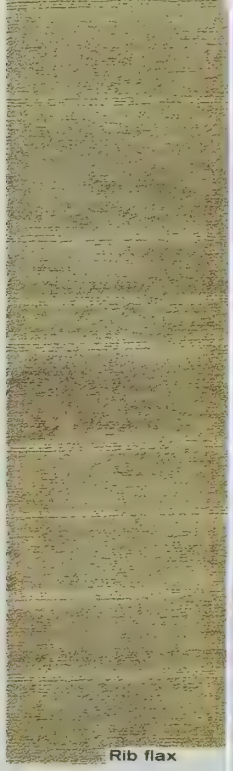
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and therein lies

the charm.



Argyle gala



Lagoon goldenrod



Hothouse midnight room designed by Odile de Schietere, French Designer Showhouse

Brisas citrus and Lagoon hue room shots - furniture by Grange Furniture, Inc.

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CATCHING A CURL OF HER OWN

Seduced by surfboards and aerospace materials, Los Angeles furniture designer Elizabeth Paige Smith covers her geometric wooden pieces with a milky coat of resin

By Christina Wilson





Smith's first work used unstained wood. Now she is letting a hint of color get under the skin of her designs. Clockwise from right: The California girl with a new charcoal-tinted table. Triangular coffee table sits on steel legs. A resin-coated balsa table resembles a low-to-the-ground butcher block. Corrugated-cardboard Kitty Pod and curved chair made of Italian poplar with maple legs.





Every Great Kitchen Starts With A Great Idea. Presenting The Monogram® Stainless Side-By-Side.



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The Monogram Side-by-Side is a perfect example. The pristine exterior is completely encased in stainless steel. Yet this striking look is overshadowed only by its superb performance. Its QuietSound System significantly reduces noise. Separate individual compartments keep delicate foods fresher and crisper. Adjustable, spillproof shelves and gallon-sized doorbins make storage and cleaning easier than you ever imagined.

And every Monogram appliance has a feature no one else can offer. GE's reputation for quality service and its program of customized services. Call 800.626.2000 for our detailed brochure and the Monogram dealer nearest you. And make a great start.

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SHEER SENSATIONS

Fabrics with color and pattern that still let the sun shine in



By Elizabeth Mowbo

Use sheers alone or pair a patterned or textured sheer with a solid for a layered look. Swatches, clockwise from top left: Sanderson's gutsy chartreuse and chocolate stripe casts a glow in daylight. Indigo-and-white ski cotton stripe from Pindler & Pindler. J. Robert Scott's horizontal stripe in silk organza. Delicate printed herb plants cover another Sanderson sheer. Zimmer + Rohde's black-and-white stripe is layered over Osborne & Little's sky blue Belgian linen. Brunschwig & Fils' handkerchief cotton is fashioned after vintage tea towel. Chelsea Editions' mustard-colored worsted wool. Pollack and Associates' Swiss-made modern lace.

WHAT IF I WANTED TO PAINT THE SKY?



There's no place like your neighborhood Sherwin-Williams store to help bring your imagination to life. To locate the store nearest you, call 1-800-4-SHERWIN (1-800-474-3794), or visit us at www.sherwin-williams.com.

Stars – Award Blue – SW1812

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Stars – Chopin – SW1808



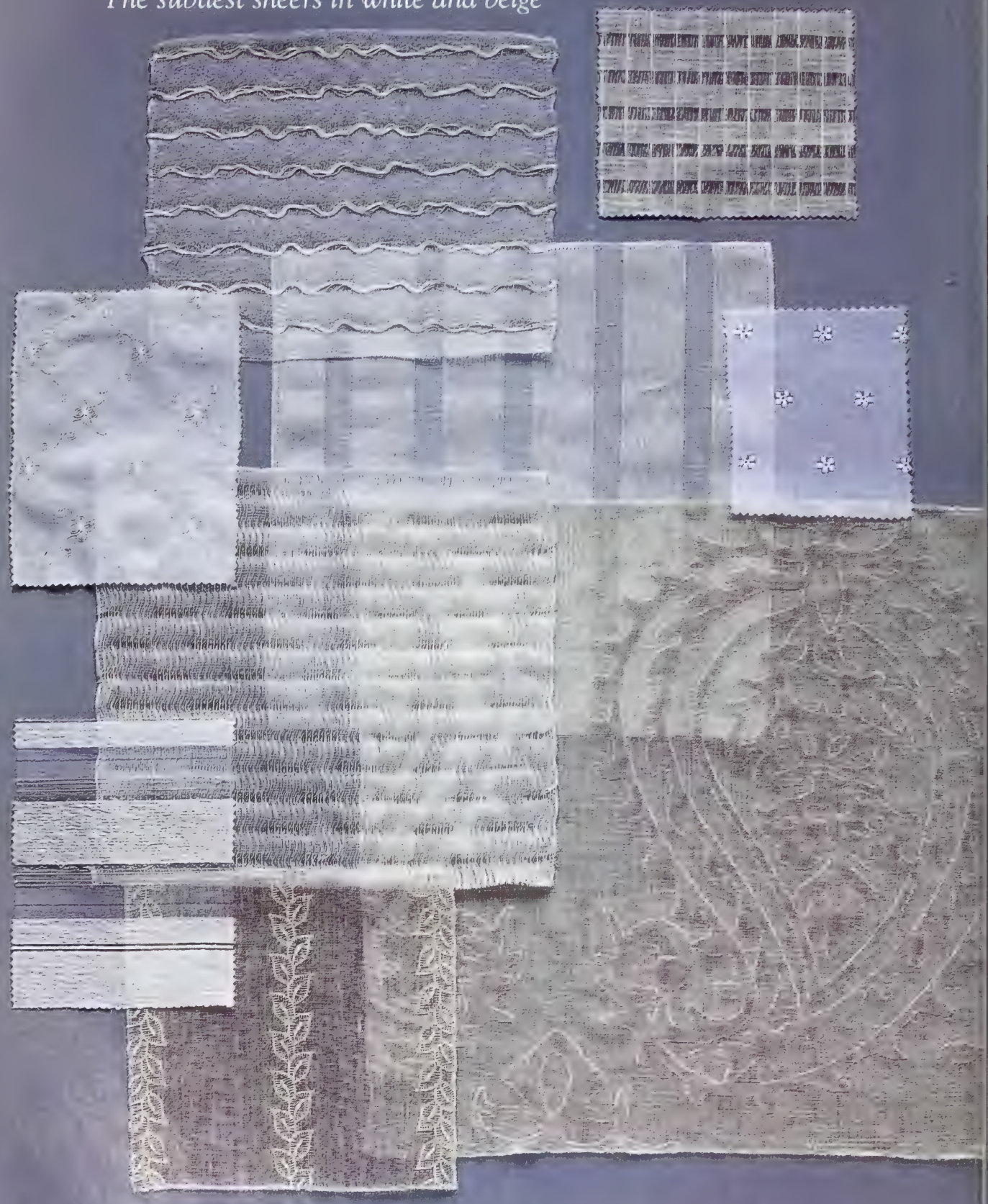
Background – Amulet Blue – SW1811

ASK HOW. ASK NOW. ASK SHERWIN-WILLIAMS.™



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Diaphanous fabrics, woven and embroidered. Clockwise from top right: Hinson's grid pattern. Wide white-on-white stripes from Lee Jofa. Sanderson's raised woven daisy. Large-scale paisley by Rubelli (at Bergamo). Pollack & Associates' embroidered vine stripe. Tissue-thin sheer from Boussac of France in natural, white, and iridescent stripes of varying widths. Larsen's rippled fabric was woven to look like clouds. Chelsea Editions cotton voile has an embroidered trellis motif. Waves of string run across Nancy Corzine's shimmery fabric.



If you care about breast cancer, care more about being a 1.7 than a 36B.

Know your breast cancer risk assessment number.

Know that NOLVADEX® (tamoxifen citrate) could reduce your chances of getting breast cancer if you are at high risk.

This new risk assessment test is a simple set of questions your doctor will ask you. The results will give you a number that estimates your chances of developing breast cancer over the next 5 years. A score of 1.7 or above is considered high risk. Most likely you won't be at high risk, but you owe it to yourself to find out.

Knowing your number gives you power, and knowing about Nolvadex should give you hope. Because even if you are at high risk, Nolvadex has now been proven to significantly reduce the incidence of breast cancer in women at high risk.

The proof? In a landmark study of women 35 years or older and at high risk of breast cancer, women who took Nolvadex had fewer breast cancers than women taking sugar pills. Nolvadex decreases but does not eliminate the risk of breast cancer, and did not show an increase in survival.

Nolvadex is not for every woman at high risk. In the study, women taking Nolvadex were 2 to 3 times more likely to develop uterine cancer or blood clots in the lung and legs, although each of these occurred in less than 1% of women. Women with a history of blood clots should not take Nolvadex. Stroke, cataracts, and cataract surgery were more common with Nolvadex. Most women experienced some level of hot flashes and vaginal discharge. **Pregnant women or women planning to become pregnant should not take Nolvadex.** You and your doctor must carefully discuss whether the potential benefit of Nolvadex will outweigh these potential side effects.

Call your doctor and ask for your Breast Cancer Risk Assessment test. For a free video, call 1 800 898-8423 to learn more about Nolvadex and the Breast Cancer Risk Assessment test.

Nolvadex® TABLETS
TAMOXIFEN CITRATE

There is something you can do

Please see important information on adjacent page.

NL1252 599

Patient Information about
NOLVADEX® (tamoxifen citrate) Tablets

(Nol´ va dex)

for Breast Cancer Treatment and Reduction in the Incidence of Breast Cancer

Generic Name: Tamoxifen (ta-MOX-i-fen)

Please read this information carefully before you begin taking NOLVADEX. It is important to read this information each time your prescription is filled or refilled in case new information is available. This summary does not tell you everything about NOLVADEX. Your health care professional is the best source of information about this medicine. You should talk with him or her before you begin taking NOLVADEX and at regular checkups. In addition, the professional package insert contains more detailed information on NOLVADEX.

WHAT ARE THE MOST IMPORTANT THINGS I SHOULD KNOW ABOUT NOLVADEX?

NOLVADEX has been shown to help women with advanced breast cancer and in clinical trials of over 30,000 women with early breast cancer it has been shown to reduce the risk of recurrence. Also in a trial of 13,000 women at high risk of breast cancer, NOLVADEX reduced the risk of developing the disease.

Like all medicines, NOLVADEX has some side effects. Most are mild and relate to its hormonal mode of action. NOLVADEX can increase the risk of some serious and potentially life-threatening conditions, including uterine cancer, blood clots, and stroke. It can also increase the risk of getting cataracts or of needing cataract surgery.

If you experience symptoms of any of these, tell your doctor **immediately** (see "What should I avoid or do while taking NOLVADEX?). You and your doctor must carefully discuss your personal medical conditions, history, and preferences to decide whether the good NOLVADEX may do for you outweighs its potential risks. If you and your doctor decide that NOLVADEX therapy is right for you, you should look for symptoms indicating you might be experiencing one of the known risks with NOLVADEX.

WHAT IS NOLVADEX?

- NOLVADEX is a prescription medicine used to reduce the risk of getting breast cancer in women who have a high risk of getting breast cancer.
- NOLVADEX is used to treat advanced breast cancer in women and men.
- NOLVADEX is used to reduce the recurrence of breast cancer in women who have had surgery and/or radiation therapy to treat early breast cancer. NOLVADEX is also used in women with breast cancer who are at risk of developing a second breast cancer in the opposite breast.

HOW DOES NOLVADEX WORK?

NOLVADEX belongs to a group of medicines called anti-estrogens. Anti-estrogens work by blocking the effects of the hormone estrogen in the body. Estrogen may cause the growth of some types of breast tumors. NOLVADEX may block the growth of tumors that respond to estrogen.

WHO SHOULD NOT TAKE NOLVADEX?

- You should not take NOLVADEX to reduce the risk of getting breast cancer if you have ever had blood clots or if you develop blood clots that require medical treatment. However, if you are taking NOLVADEX for treatment of early or advanced breast cancer, the benefits of NOLVADEX may outweigh the risks associated with developing new blood clots. Your health care professional can assist you in deciding whether NOLVADEX is right for you.
- You should not take NOLVADEX if you are taking medicines to thin your blood (anticoagulants) like warfarin (Coumadin®*).
- You should not take NOLVADEX if you plan to become pregnant while taking NOLVADEX or during the two months after you stop taking it because NOLVADEX may harm your unborn child. You should stop taking NOLVADEX if you become pregnant while taking the drug. Please talk with your doctor about birth control recommendations. If you are capable of becoming pregnant, you should start NOLVADEX during a menstrual period or if you have irregular periods you should have a negative pregnancy test before beginning to take NOLVADEX.
- You should not take NOLVADEX if you are breast feeding.
- You should not take NOLVADEX if you have ever had an allergic reaction to NOLVADEX or tamoxifen citrate (the chemical name)

NOLVADEX® (tamoxifen citrate) Tablets

- NOLVADEX is not known to reduce the risk of breast cancer in women with changes in breast cancer genes (BRCA1 or BRCA2).
- You should not take NOLVADEX to decrease the chance of getting breast cancer if you are less than age 35, because NOLVADEX has not been tested in younger women.
- You should not take NOLVADEX to reduce the risk of breast cancer unless you are at high risk of getting breast cancer. Certain conditions put women at high risk and it is possible to calculate this risk for any woman. Breast cancer risk assessment tools to help calculate your risk of breast cancer have been developed and are available to your health care professional. You should discuss your risks with your health care professional.
- Children should not take NOLVADEX because treatment for them has not been sufficiently studied.

HOW SHOULD I TAKE NOLVADEX?

- You will take NOLVADEX differently, depending on your diagnosis.

For treatment of breast cancer in adult women and men, the usual dose is 20-40 mg a day. Take the tablets once or twice a day depending on the tablet strength prescribed. If your doctor has prescribed a different dose, do not change it unless he or she tells you to do so. For women with early breast cancer, NOLVADEX should be taken for 5 years. For women with advanced cancer, NOLVADEX should be taken until your doctor feels it is no longer indicated.

For reduction of the risk of breast cancer, the usual dose is 20 mg a day, for five years.

- Do not stop taking your tablets unless your doctor tells you to do so.

ARE THERE OTHER IMPORTANT FACTORS TO CONSIDER BEFORE TAKING NOLVADEX?

- Tell your doctor if you have ever had blood clots that required medical treatment.
- Because NOLVADEX may affect how other medicines work, always tell your doctor if you are taking any other prescription or non-prescription (over-the-counter) medications, particularly if you are taking warfarin to thin your blood.

WHAT SHOULD I DO WHILE TAKING NOLVADEX?

- If you see a health care professional who is new to you (an emergency room doctor, another doctor in the practice), tell him or her that you take NOLVADEX.
- If you are taking NOLVADEX to reduce your risk of getting breast cancer, you should know that NOLVADEX does not prevent all breast cancers. While you are taking NOLVADEX and in keeping with your doctor's recommendation, you should have annual gynecological checkups which should include breast exams and mammograms. If breast cancer occurs, there is no guarantee that it will be detected at an early stage. This is why it is important to continue with regular checkups.

WHAT ARE THE POSSIBLE SIDE EFFECTS OF NOLVADEX?

The most common side effects reported with NOLVADEX are: hot flashes; vaginal discharge or bleeding; and menstrual irregularities (these side effects may be mild or may be a sign of a more serious side effect). Women may experience hair loss or skin rashes; however, hair loss is uncommon and is usually mild.

A rare but serious side effect of NOLVADEX is a blood clot in the veins. Blood clots stop the flow of blood and can cause serious medical problems, disability or death. Women who take NOLVADEX are at increased risk for developing blood clots in the lungs and legs. Some women may develop more than one blood clot, even if NOLVADEX is stopped. Women may also have complications from treating the clot, such as bleeding from thinning the blood too much. Symptoms of a blood clot in the lungs may include sudden chest pain, shortness of breath or coughing up blood. Symptoms of a blood clot in the legs are pain or swelling in the calves. A blood clot in the legs may move to the lungs. If you experience any of these symptoms of a blood clot, contact your doctor immediately

NOLVADEX increases the chance of having a stroke, which can cause serious medical problems, disability, or death. If you experience any symptoms of stroke, such as weakness, difficulty walking or talking, or numbness, contact your doctor immediately.

NOLVADEX increases the chance of changes occurring in the lining of your uterus (endometrium), which can be serious and could include cancer of the uterus. If you have not had a hysterectomy (removal of the uterus), it is important for you to contact your doctor immediately if you experience any

NOLVADEX® (tamoxifen citrate) Tablets

unusual vaginal discharge, vaginal bleeding, or m
irregularities; or pain or pressure in the pelvis (lowe
ach). These may be caused by changes to the lining
uterus (endometrium). It is important to bring them
doctor's attention without delay as they can occa
indicate the start of something more serious, an
include cancer of the uterus or other changes to the

NOLVADEX may cause cataracts or changes to part
eye known as the cornea or retina. NOLVADEX can
the chance of needing cataract surgery, and can caus
clots in the veins of the eye. NOLVADEX can result in
in distinguishing different colors. If you experie
changes in your vision, tell your doctor immediately

Rare side effects, which may be serious, include cert
problems such as jaundice (which may be seen as y
of the whites of the eyes).

If you are a woman receiving NOLVADEX for treat
advanced breast cancer, and you experience excessive
vomiting or thirst, tell your doctor immediately. T
mean that there are changes in the amount of calcium
blood (hypercalcemia). Your doctor will evaluate this

In patients with breast cancer, a temporary increase in
of the tumor may occur and sometimes results in
aches/bone pain and skin redness. This condition ma
shortly after starting NOLVADEX and may be associate
good response to treatment.

Many of these side effects happen only rarely. Howe
should contact your doctor if you think you have any
or any other problems with your NOLVADEX. Some sid
of NOLVADEX may become apparent soon after sta
drug, but others may first appear at any time during th

This summary does not include all possible side effe
NOLVADEX. It is important to talk to your health care
sional about possible side effects. If you want to rea
ask your doctor or pharmacist to give you the prof
labeling.

Keep NOLVADEX in its original prescription container
of the reach of children.

Do not take your tablets after the expiration date on
tainer. Be sure that any discarded tablets are out of t
of children.

This leaflet provides you with a summary of informati
NOLVADEX. Medicines are sometimes prescribed f
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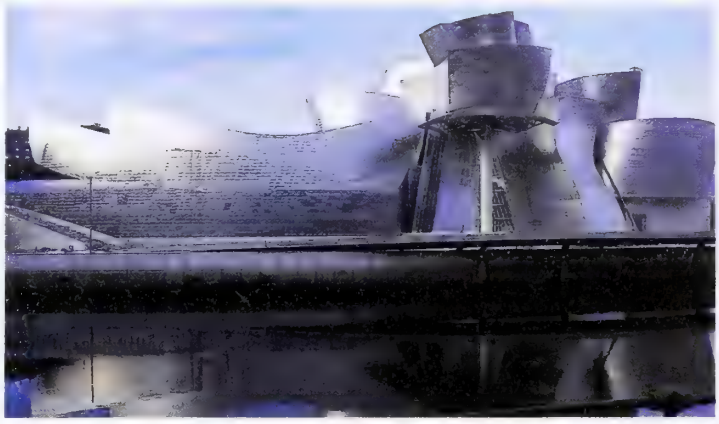
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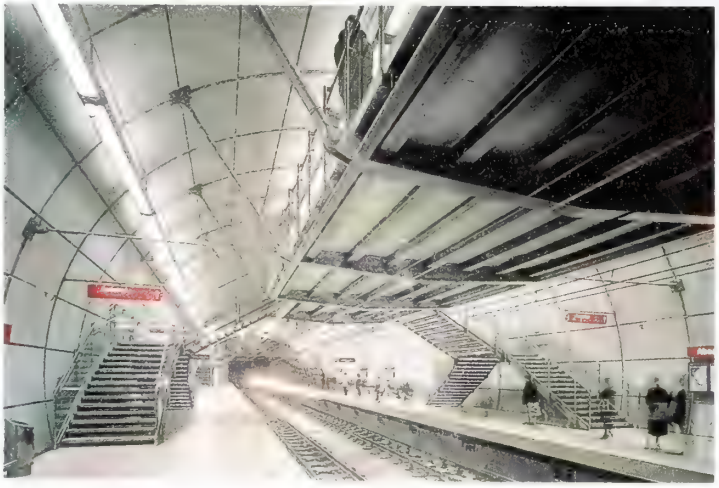
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Signs of Bilbao's new vitality, the city's outstanding contemporary architectural attractions are (from top) Frank Gehry's Guggenheim Museum; Santiago Calatrava's Zubizuri Bridge over the Nervión River; Sir Norman Foster's rapid transit system.



BILBAO BOOM

Drawn by Frank Gehry's celebrated museum, design aficionados are flocking to the long-overlooked city i Spain's individualistic Basque region

By Martin Filler

Now a global craze, cultural tourism originated ir Grand Tour of the 18th century, when English *m* headed to the Continent in search of the ennob effects of classical ruins, antique sculpture, and old m paintings. But the concept of traveling to see remark art and architecture has moved into another dimen since Frank Gehry's stupendous branch of the Gug heim Museum opened in late 1997 in the indus capital of Spain's Basque country, Bilbao. Eager to that undervisited city of less than half a million pe on the world cultural map and to score points in Basque people's long struggle to assert their iden against Madrid and Barcelona, Spain's dominant art capitals, Bilbao's civic leaders decided to jump on international art bandwagon as the most likely wa raise their town's profile.

They succeeded beyond their wildest dreams w they commissioned what has become the most highly licized and critically acclaimed building of the 19 According to one recent study, almost 80 percent of vis to the city now come expressly to see its new $100-mi Gehry showpiece and have spent some $220 mill almost half a percent of the Basque region's gross dom product. Those impressive figures prove that far from b a wasteful extravagance, public money invested in first architecture and art makes very good economic sense.

Now Bilbao is a must on the new art-world G Tour, the hottest destination for contemporary de buffs who find that a two-day stopover there—all t really needed for a satisfying immersion—can be wo conveniently into their European itineraries. Because bao is a thriving business center, there are frequent necting flights not only from Madrid, but also from and London. And this spring, British Air inaugurat new budget service called Go, which offers round- fares from London for as little as $195, making a q weekend dash (when rates are lowest) all the more att tive. Nestled in a small valley among surrounding h Bilbao is so compactly laid out that it's an ideal pe trian city. The only cabs you'll need to take are from to the airport. To telephone Bilbao from the U.S., use prefix 011-34-94.

CHITECTURE: The star attraction, of course, is the ggenheim Museum Bilbao (Avenida Abandoibarra 2; 435-0. For exhibits, call 435-9080). The instantly celebrated ding, which has been likened to everything from a gigan- ilver fish to a vast unfolding blossom, is indeed everything critics say it is, one of the rare works of modern architec- that fully lives up to its advance reputation. A major fac- in the Guggenheim's huge impact on Bilbao is that it has ome the biggest thing in town in a way that would be ossible in a larger city with more varied cultural offerings. proaching the Guggenheim Bilbao is a bit like a visit to rtres Cathedral: On the narrow streets leading up to it, constantly see pilgrims who have come with only one des- tion in mind. The startling initial impact of the Guggen- n's swirling, titanium-clad exterior is softened by a playful, rscale outdoor sculpture by the American artist Jeff Koons has quickly become the museum's most beloved artifact. itled *Puppy*, this 30-foot-high likeness is composed of sands of live multicolored flowers that change seasonally, ed into a towering figure that combines the inscrutable esty of the Sphinx with the fun-loving kitsch of a Tourna- t of Roses float.

A more profound sculptural experience is currently on in the museum's largest display space, nicknamed the Gallery for its resemblance to the inside of some colossal creature. Until October 17, eight immense steel sculptures from the American Richard Serra's *Torqued Ellipse* series join his permanent installation piece, *Snake*. Breathtaking though Gehry's 450-foot-long, 50-foot-high changing exhibition gallery may be, it can dwarf even huge works of art within it. But Serra's overpowering rusting monoliths—some more than 30 feet high, and too heavy for conventional museum galleries—provide the perfect foils for Gehry's cavernous volume, and it is unlikely that either the sculptor or architect will ever see his work set off to better advantage. More conventional cubic galleries display the museum's permanent collection of contemporary art on a rotating basis.

A few hundred yards southeast of the Guggenheim, the intriguing new Zubizuri Bridge (Muelle de Uribitarte) by the Spanish architect Santiago Calatrava spans the Nervión River (locally called the Ría de Bilbao). Widely considered Europe's most brilliant contemporary infrastructure designer, Calatrava has given Bilbao a pedestrian river crossing of exceptional grace and elegance. Suspended from a single arc that recalls a delicate stringed instrument, the gently curving white-painted steel bridge will become even more of a civic focal point when a handsome riverfront esplanade by Cesar Pelli and his landscape architect–wife, Diana Balmori, connecting it and the Guggenheim is opened next year.

Even Bilbao's new rapid transit system—a subway in the city center, switching to an above-ground line in the suburbs—is architecturally distinguished. Completed four >



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Madrid or Milan, the 19th-century
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class town it has sometimes been
trayed as. For a better sense of Bil
venerable preindustrial past, take a
through the atmospheric Casco V
(Old City) on the east bank, ac
the Puente del Arenal. The medi
Cathedral of Santiago (Plaza de C
dral) is the historic cynosure of this
toric enclave.

MUSEUMS: Aside from the Gug
heim, a three-minute walk away,
Museo de Bellas Artes (Plaza del Mu
439-6060) has a small collectio
second-tier paintings by Spanish ma
including El Greco, Velázquez,
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its first-rate medieval Catalan paint
and sculptures, and there are frequent
exhibitions of international significa

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ue country crafts—including gutsy glazed earthenware ls, heavy woven linens, and hand-forged ironware—and nprehensive selection of the region's little-known wines ell as preserves, honeys, and cheeses, this thoughtfully d shop banishes touristic junk in favor of authentic and orable souvenirs for the kitchen and table.

AURANTS: Basque food is as wonderful as it is unfamiliar de its homeland. From savory *menestres* of stewed vegeta- to flavorful grilled meats and delicately fried Atlantic fish *merluza* (hake), it's a cuisine well worth exploring. As he rest of Spain, where the long midday break of the a is still widespread, Bilbainos like to eat late, so don't ct to get a dinner reservation before 9:00 P.M., even in otels.

Victor Montes (Plaza Nueva 8; 415-7067) in the heart e old city has a warm, unpretentious ambience. The os (*tapas* elsewhere in Spain) are the thing here—mar- s *jamôn de jabuco* (Basque cured ham), *gambas* (shrimp), green pimientos—followed by *chuletas* (chops) of beef, or veal.

Similar in informal spirit and traditional menu is rna Rogelio (Centra Basuro a Castrejana 7; 427-3021), ite Bilbao restaurant of the food-loving, down-to-earth k Gehry and New York Guggenheim director Thomas Krens. The tavern's cozy wine cellar houses an exceptional survey of Spain's underappreciated vintages, including many from the Basque country.

The imaginative *Nouvelle Basquaise* preparations at high-style Guria (Gran Via 66; 441-0543) have made it a gathering place for serious foodies, and it's the personal choice of New York Guggenheim chief curator Lisa Dennison, a frequent Bilbao visitor. Conveniently located on the city's main drag near the best hotels, it features more fish dishes than the old-style, meat-oriented restaurants, including superb *besugo* (sea bream) and *mero* (sea bass).

Though its exotic Basque name sounds Japanese to those unfamiliar with the difficult regional language, the elegant Giozeko Kabi (Particular de Estraunza 4 and 6; 441-5004) in fact offers an adventurous fusion of multicultural cuisines. Game is a specialty here, as are desserts, especially anything with Spain's peerless raspberries.

Unlike most other museum restaurants, the dining room at the Guggenheim Museum Bilbao (Avenida Abandoibarra 2; 435-9000) is first-rate, but it has become so popular that there's a month-long wait for reservations. Furnished with Frank Gehry's bent-plywood Hat Trick chairs for Knoll, the restaurant offers an equally creative menu, including a *taco de foie gras* with *(Continued on page 122)*

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REGAL BEAUTIES

Called Iris for the Greek goddess of the rainbow, the genus Iridaceæ *could not be more aptly named. With blooms in every shade from cream to black, these dramatic specimens reign supreme in the garden*

By Cheryl Merser

Conjure up a vision of a classic grandmother's garden and you will see bearded irises here and there, blowsy blooms in pastel colors, rising on erect stems from fans of sword-shaped leaves. For years that's how I saw them in my own garden—a few old-fashioned plants scattered around mainly for their sentimental value. Late last spring, however, on a visit to a friend, I came upon beds and drifts of irises in resplendent bloom in corals, coppers, blacks, and what seemed like a zillion other colors I had never seen growing in a garden before.

As a casual iris admirer, I knew that the plants were available in a range of colors, shapes, and sizes, but was unaware, from shopping trips to my local nurseries, that the varieties numbered in the tens of thousands with 40,000 bearded irises introduced since the 1920s. I knew that my own blue, yellow, and purple beardeds bloomed for a maddeningly time, but didn't know that with c planning I could have more bearde and off from May to August. Mor by selecting iris species and var beyond the beardeds, my garden be decorated from the *I. reticul* March to the strange *I. fœtidissi* fall. (The attraction of this shade ant cousin in the family is not the f but the pod, which splits open

With their velvety petals and exotic forms, irises are known as the poor man's orchids. *Clockwise from top left:* ***The water-loving*** **Iris pseudacorus;** ***Japanese iris;*** **I. douglasiana,** ***a native of the Pacific Northwest; stand of Siberian iris;*** **Iris chrysographes;** ***bearded iris hybrid 'Sambucina'.***









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reveal scarlet or burnt orange berries in autumn.) Nor did I know that the hottest irises on the market today are remontant (rebloomers), which put on a show in spring and then again in August in all but the coldest climates. I had read, too, that there was a lot of myth and folklore attributed to the plant, but was fuzzy on details.

The more I learned about irises the more I discovered how much there was to learn.

This vast and diverse genus, *Iridaceæ*, is named for Iris, the Greek goddess who crossed the rainbow as if it were a bridge, delivering messages from heaven to earth. Flowers of the family are distinguished by upwardly arching petals, called standards, and petals below, called falls, but bearded have in the center of each fall a fuzzy goatee reminiscent of Van Dyck's. Most irises grow from rhizomes. Parts of the plant have been used throughout the ages as a dye, as a flavoring for a Russian soft drink, and for a host of medicinal purposes from treating coughs, colds, and epilepsy to strengthening loose teeth. Even today, tons of *I. florentina* are grown in Mexico, shipped to France, and used in the manufacture of cosmetics. Orrisroot, as the rhizome was called in Germany, used to hang in kegs of beer to keep it fresh, and it is believed that the plant became symbolically important to France when first displayed on banners as the distinctive fleur-de-lys during the reign of Charles IV (1294–1328).

For a crash course in iris appreciation, you must go beyond your local nurseries and into the arcane—but wel ing—realm of specialty iris growers, for whom the bea iris is king or, more accurately, goddess. Otherwise the simply no way to appreciate the spectacular range of p available, the ruffles and lace with which the petals ca edged, and the so-called horns and flounces that distin the relatively new "Space Age" irises by adding what l like a second beard.

And the colors! The iris was named centuries b modern breeders had begun to wield their astonishing n with shade, hue, and tint—producing more blooms in nuances than in any actual rainbow—but never was a g more presciently christened. You can find every shade of purple, tan, copper, white, cream, green, black, yellow, cot, coral, and orange—every color, that is, but a true lip red. There are bicolor and tricolor irises, those with glossy tured petals, velvety petals, or petals that seem to sparkle sprinkled with fairy dust. No wonder the flower is calle poor man's orchid.

One specialty grower, Schreiner's, has been a fa business since 1925. The retail nursery grows 1,200 bea varieties, offering 400 through their catalog and introdu up to 15 of their own new hybrids each year. Liz Schr whose maiden name was Schreiner, says, "Gardeners unique things in their yards." Looking through the Schre catalog, that's what you notice: uniqueness. This grower



ts irises as specimen plants to be studied, admired, and used dramatic effects in the landscape. Imagine a bed of pery-colored *Iris* 'Rustler,' for example, set next to a mix pastel perennials, and you'll get the idea. Or a drift of Hello Darkness' refracting the springtime light. Or a ludiusly ruffly rebloomer *I.* 'Clarence' in shades of sky blue h a pure white center.

The bearded irises, which grow from rhizomes resemg hunks of ginger, are classified by their height, from 8 to inches with the smallest flowering earliest. Miniature arfs bloom with the crocuses, their distant cousins. Stand Dwarfs bloom with the daffodils and early tulips and are owed by Intermediates, which come out with the late ps. Border Beardeds, Miniature Talls, and Tall Bearded es (formerly called German bearded) bloom later still. hough most bearded irises should either be planted in a by themselves or given plenty of room to spread out and inate, the Borders, as you might expect from the name, vell planted among other perennials.

Then there are the myriad other irises, all of which upy a niche in the garden, even if, as Marilyn Harlow, nbership secretary of the American Iris Society, gently puts The beardeds are really our first interest." I happen to like eps of the Siberian varieties, although their color spectrum mparatively limited. These grow and spread in clumps, n many blooms rising gracefully from each clump. Unlike beardeds their foliage isn't sword-shaped but grasslike, moving gently in the breeze and rising nearly as high as the blooms themselves. They don't have to be divided every three years or so as the bearded irises do, although the middle of the clump will die out unless you get to it sooner or later.

As for the Japanese irises, the result of centuries of competitive breeding in Japan, their flowers open up to 10 inches or more—"about the size," writes William Shear in *The Gardener's Iris Book,* "of a common dinner plate"—in blue, purple, white, yellow, and now pink. Indigenous to the waterside, and mostly descendants of *Iris ensata,* they do best in three or four inches of water, although Shear promises they will thrive if their feet are kept wet (really wet) alongside other perennials in a border. This would require a vigilance I couldn't possibly muster.

Even as breeders in Japan were tinkering with their own native plants, a group of iris fanciers was searching the swamps of Louisiana and neighboring states, gathering, then breeding, the local species that collectively would come to be known as the Louisiana irises. These irises—the only branch of the family to claim what comes closest to a true red flower among their many other colors—are spectacularly sturdy, profuse bloomers. Their yard-high fanned foliage features dark green "water marks," with the flowers rising six inches or more above the fans; the standards open to the sun rather than arching up, the way those of most irises do. *(Continued on page 122)*

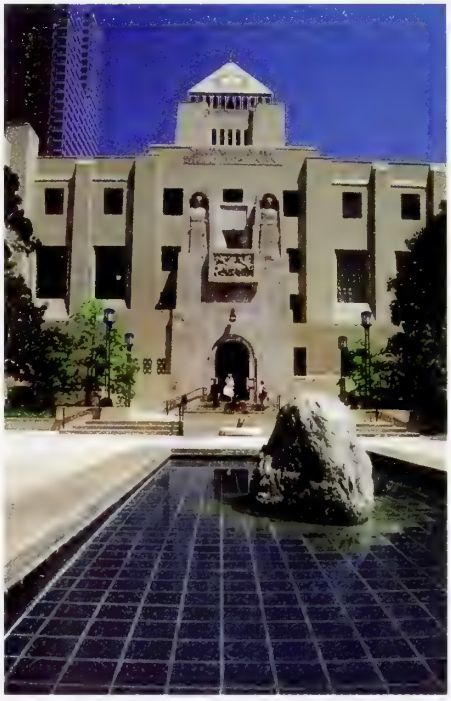
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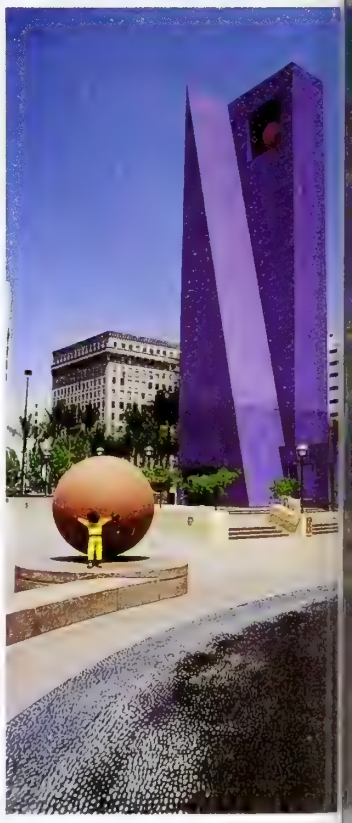
By Vance Muse

I began this decade by heading west, moving across the country to Los Angeles. The plan was to stay only a few months, researching the life and career of the screen legend Greta Garbo. Three years later, after having completed that book and gone on to the next, I was still in L.A., and in no hurry to leave. I was smitten with the place—Los Angeles proper, that is, the center city. A friend who had known Garbo in the late 1930s had introduced me to downtown L.A., offering to show me where the reclusive star would go to shop for sensible shoes and walk about in anonymity, lost in the sidewalk throngs. Says that friend, Eleanore Phillips Colt, a retired fashion and design editor: "Garbo loved all the old buildings and parks but especially the commotion in the street—people dashing about, doing business, living their lives. Downtown was fabulous. And compared to Hollywood and Santa Monica it was so invigorating." The afternoon that Colt and I toured downtown, it was just beginning to wake up from one of its slumps—we encountered no walking tours and wandered on our own all through the 19th-century Bradbury Building (today you need an appointment to get beyond the lobby). Still, the streets were surprisingly lively with shoppers, skateboarders, and serious-looking types toting briefcases in and out of the stately California Club.









Downtown L.A.'s past is now its future. Clockwise from top left: California sunshine glints from Central Library's pyramidal crown. City Hall is a beloved movie backdrop. Colorful geometries work wonders on a 150-year-old plaza, Pershing Square. Angel's Flight, one of the world's shortest rails, chugs merrily up and down Bunker Hill.

Having survived economic downturns, suburban flight, and urban renewal, downtown L.A. is again on the ascent, as a distinguished business address (blue-chip law and financial firms are headquartered in the skyscrapers), a residential outpost drawing intrepid urbanites to high-rise and loft living, and a cultural center with a growing number of museums, theaters, and performance spaces (the Japanese American Museum, by architect Gyo Obata, opened in January, a few blocks east of Arato Isozaki's Museum of Contemporary Art building, and the Disney family is funding a Frank Gehry–designed concert hall for the Los Angeles Philharmonic across the street from the Music Center). Hotels and restaurants, some qualifying as historic landmarks themselves, are enjoying the new popularity of the place, where visitors and natives safely amble the streets after dusk. Indeed some of >

it all adds up

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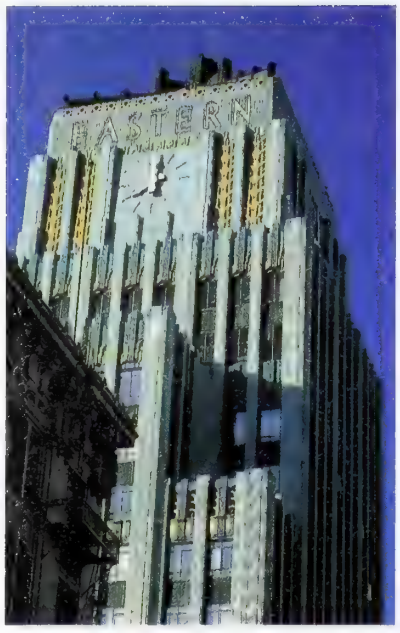
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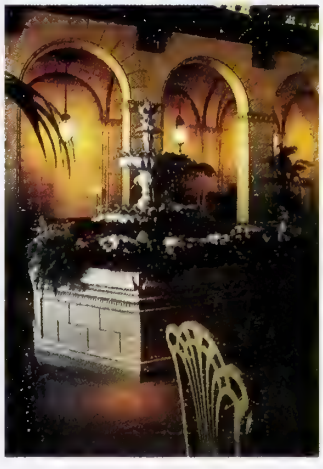
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A lively urban scene, entering a third century. Clockwise from top left: The 1930 Eastern Columbia building is just one of downtown's Art Deco showplaces. The soaring interior of the Bradbury Building, inspired by 1890s science fiction. "Meet me at the Rendezvous Court" was—and is again—the order of the day at the 1923 Biltmore Hotel. Cultures and flavors mix at Grand Central Market. Splashy marquees hint at spectacular auditoriums within.

downtown L.A.'s appeal must be attributed to its relative compactness: these blocks are a walkable feast, offering novel joys in this famously sprawling city whose architectural attractions usually are taken in from behind the wheel of a car.

It is often difficult to imagine the small beginnings of a great metropolis, and that seems especially true of the Godzilla that is Los Angeles, which has spread far beyond its original core. The city began as a tiny Spanish settlement in 1781, El Pueblo de la Reyna de Los Angeles (the Town of the Queen of the Angels). Sited on what is now the eastern edge of downtown, that colony is known today as El Pueblo, and consists of a raucous open-air market (Olvera Street) and historic sites that include the city's oldest church and house. Los Angeles became a North American city in 1846, occupied without incident during the Mexican War, began to prosper with the arrival of Southern Pacific and Santa Fe railro Americans arrived by the tens of thousa some by way of northern California (w they'd struck it rich or gone bust in the rush). Then as now, life in southern C fornia was an easy sell, especially to N westerners and New Englanders. Raili companies exploited the allure of the pl which did seem to deliver on the wil promises. "Cornucopia of the World!" poster called the city, advertising cheap sage across the country. "Room for Mill of Immigrants . . . A Climate for Healt Wealth, without Cyclones or Blizzar Before the end of the 19th century, I tripled in population to about 100,00C 1910 it had tripled again, with abunc jobs in agriculture, shipping, mining, c struction, and real estate.

Though the city began to spr westward early on—the basin stretch from the Santa Ana Mountains to Pacific coastline filling with communiti early as 1910, from Silver Lake to Hc wood to Santa Monica—the old downt core thrived as a place to work and to One residential development, Bunker H boasted its own railroad, shuttling resid to and from their hilltop enclave to markets, shops, and offices below. By early teens and through the twenties film studios, part of a burgeoning indu were adding splashy marquees to the sc

And so downtown Los Angeles g in wealth and physical stature until Great Depression slammed on the br and entire blocks were abandoned, f Bunker Hill to Spring Street (the "W Street of the West"). The pace picked u the late 1930s—Union Station, wh some have called L.A.'s Mission Revival answer to New Yc Grand Central Terminal, opened in 1939—and did so a after World War II, with the nearby addition of a st and county government center and a jewelry district, largest west of New York's 47th Street. But L.A.'s downto like that of many other cities, was becoming a commut destination, with few signs of life outside the office buildi After the workday and on weekends, downtown L seemed to take on a wintry disposition, bleak and em In the pre-preservation mindset of the 1960s, histo structures that might have been rehabilitated were razed the name of urban renewal, making way for the towe office buildings and freeway exchanges that literally o shadow downtown's real treasures.



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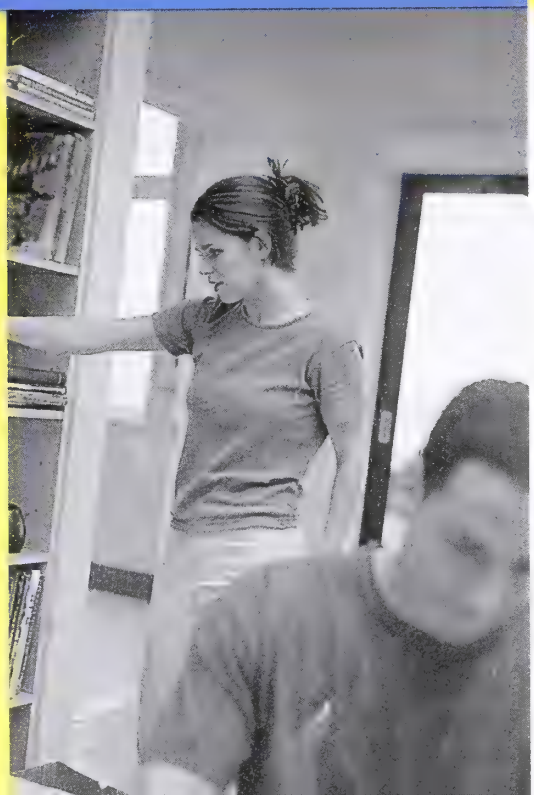
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And then things began to look up yet again. The L.A. Conservancy opened its doors in 1978, raising public consciousness—and funds—to save historic department stores, office buildings, and the theater district. "Neglect turned out to have been a boon for Los Angeles," says Grant Taylor, preservation officer for the L.A. chapter of the Society of Architectural Historians. "After urban renewal, the focus was on saving all the buildings that remained." The rehabilitation of so many of those landmarks—a newly buffed Union Station, for example, where commuters now dash for art-filled subway stations; or the sparkling Cicada, a popular lunch spot, located in the jewel-box lobby of the Oviatt Building—suggests that the beauty and value of the old has at last found an appreciative audience in L.A.

The center city's most striking symbol and rallying point is Central Library. When Eleanore Colt took me there ten years ago, the library was closed and covered in scaffolding, nearly destroyed by fire. For months, the fate of the building, a fanciful templelike structure by Bertram Grosvenor Goodhue, had hung in the balance—would it be razed or restored? When the library reopened in 1993 it was an instant magnet, drawing a new generation of downtown denizens. Back outside they mill about lavishly landscaped grounds, watch their children play in the fountains, cue up for tables on the plaza cafe. Rising as it has like the proverbial phoenix from the ashes, Central Library makes a glorious show of proving that downtown beckons again. ■

A DOWNTOWN L.A. TOP TEN

1. CENTRAL LIBRARY, Fifth and Flower streets. Some ca
Hollywood Egyptian. To others the 1926 structure is so
thing out of a Mayan dream, a stepped and sculpted ten
braced by noble pylons. Stepping inside, you may feel a
you've wandered onto the set of the film-noir classic *Do*
Indemnity, but in bird-of-paradise colors. The rotun
drenched in sunlight, is painted with murals illustrating
history of L.A. The original quarters now open onto a l
new wing designed by Hardy Holzman Pfeiffer architects.
2. Along with its 1930 contemporary THE EASTE
COLUMBIA BUILDING (849 S. Broadway), THE EDIS
BUILDING (601 W. Fifth St.) is one of L.A.'s Art Deco sh
places, its bronze-and-marble lobby sporting a mural by H
Ballin, who gave up film directing for painting. Now know
One Bunker Hill, the building is located at the northwest
ner of Fifth and Grand.
3. The BILTMORE was the largest hotel west of Chicago w
it opened in 1923 on the block bound by Olive, Grand, F
and Sixth streets. The work of Schultze and Weaver, desig
of New York's Waldorf-Astoria, the Biltmore offers a litt
everything in its public rooms: Italian Renaissance, Fre
Baroque, Neoclassical, Gothic. After a recent sprucing up
hotel is in demand again, a favorite among filmmakers
location shooting and high-school graduates for prom ni
4. The Biltmore's Moorish Rendezvous Court opens
PERSHING SQUARE, a public park since the mid-18



ien it was laid out along formal Spanish lines and christened Plaza Abaja. Today it is more playground than plaza, after novations by architect Ricardo Legoretta and landscape chitect Laurie Olin.

When **CITY HALL** went up in 1928, L.A. was the nation's ond largest port. Caught up in the spirit of boosterism, vot- passed a special height variance for their new city hall. At 2 feet, the completed tower was three times taller than any its neighbors, and topped with a sky-searching beacon; ough dwarfed now by other buildings (height restrictions re repealed in 1957), it is still a formidable sight on the wntown skyline.

THE ORPHEUM, at 842 South Broadway, is one of a en or so movie theaters along that street whose interiors re meant to complement if not compete with the biggest ctacles on-screen (the Orpheum was designed with the Paris era in mind, complete with marble pilasters, brocade cur- ns, and silk wall panels). Built for impresarios like Marcus ew by such noted theater architects as S. Charles Lee, G. bert Lansburgh, and the team of Charles Weeks and William y, most theaters are no longer open for first-run movies but y be toured by arrangement with the L.A. Conservancy.

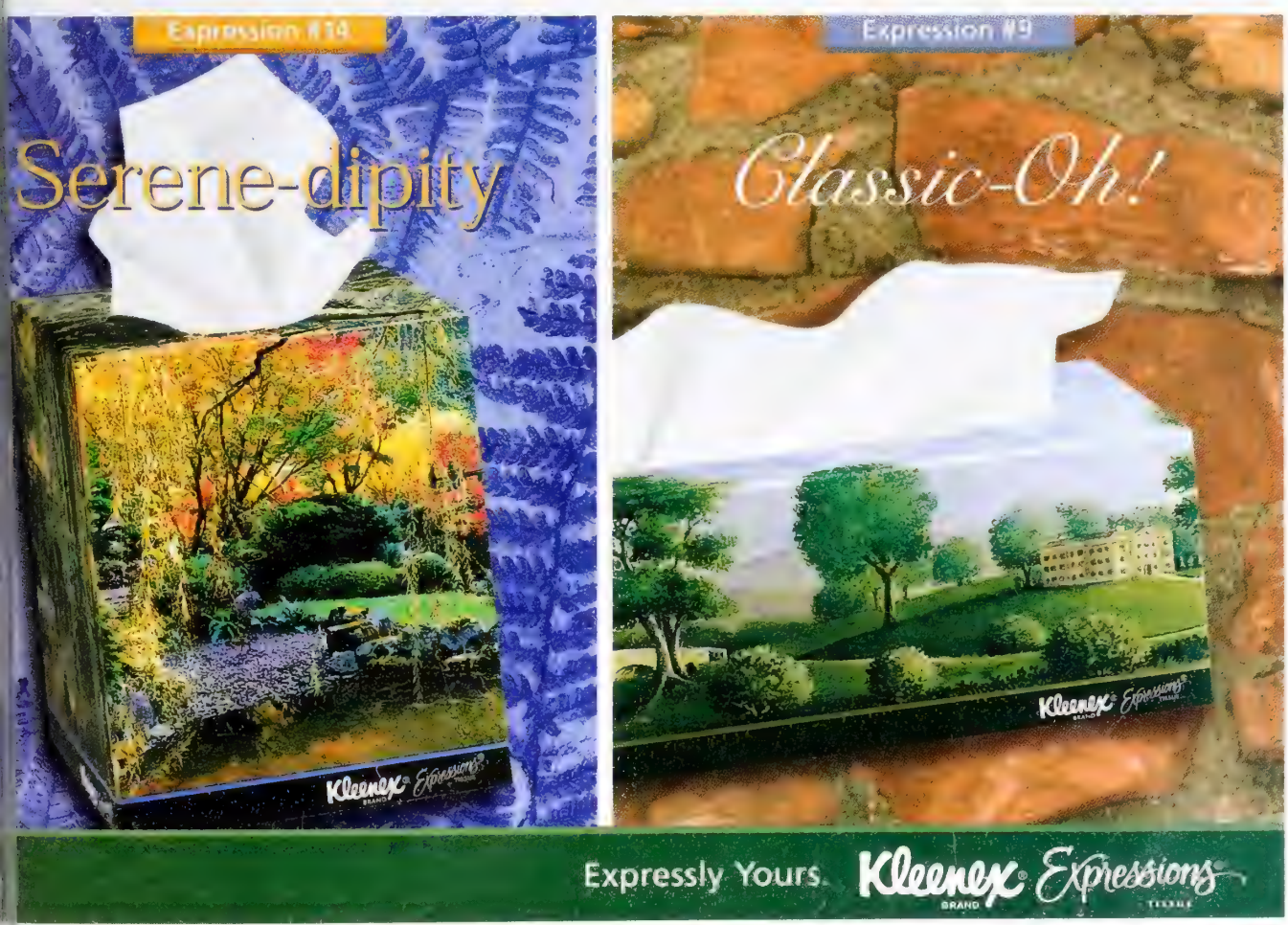
In 1925 James Oviatt, of the Alexander and Oviatt cloth- emporium, traveled to Paris to gather new ideas for his p, one of the most exclusive in Los Angeles. He returned h sketches and glass by René Lalique. The dazzling results still on display in the 1927 **OVIATT BUILDING.**

8. **ANGEL'S FLIGHT**, the Bunker Hill funicular, is again climbing up and down a steep 315-foot incline, as it first did in 1901. It's a short ride (and 25 cents), but one that travels far in time, to the day when well-to-do families lived in high Victorian style just above the commercial heart of Los Angeles.

9. **GRAND CENTRAL MARKET**, Broadway at 3rd, is the beating heart of day-to-day downtown Los Angeles. A parade of people passes through this cluster of buildings (the oldest dating from 1897), where local produce and imported goods reflect the city's international heritage.

10. Directly across Broadway is the **BRADBURY BUILDING**, named for its developer, mining and real estate magnate Lewis Bradbury. The Bradbury can take your breath away as you step unsuspectingly from its modest exterior into its atrium interior, lit by skylights and ascended by a cage elevator and marble iron-railed stairs. It's been said that the building's designer, a young draftsman named George Wyman, got his inspiration from a Ouija board, though a more credible version of the story cites Edward Bellamy's 1887 Utopian novel, *Looking Backward*, which describes "a vast hall full of light, received not alone from the windows on all sides, but from the dome. . . . Those words fit today's Bradbury, pristine again after three years of restoration work, and more shockingly new (at a century-plus) than the glistening glass towers of the contemporary L.A. skyline.

For walking tours led by the L.A. Conservancy, call 213-623-CITY.



CUTTING EDGE

Designer Ron Rezek took an object that hadn't changed much since the Victorian era—the ceiling fan—and made it modern

By David Hay

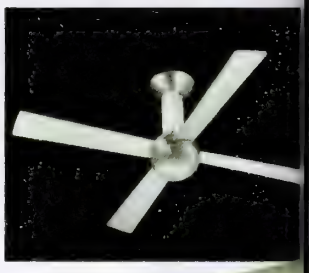


In 1987 Ron Rezek was asked if he could envision a way of updating the ceiling fan. At the time, most fans were fashioned after the somewhat fussy machines of the Victorian era. Rezek's questioner was the wife of the owner of the Beverly Hills Fan Company, a fact not lost on the designer, who produced his answer in ten days.

"My first step was to simplify the imagery," Rezek says of his design, called the Stratos. He gave the fan a thick fluted column, which made it more stable (earlier fans attached to the ceiling with thin rods). To the column he attached a sphere that contains the motor. He then fit the blades directly into a moving rotor, eliminating the need for awkward-looking blade-irons. The Stratos was an instant success.



Eight years later, the Beverly Hills Fan Company folded and Rezek, who also conceives contemporary lighting for Artemide, obtained the distribution rights to his designs. He was well aware that by 1996 Americans had embraced the ceiling fan, not only to cool rooms in summer but to circulate heated air in winter. Establishing the Modern Fan Company in Ashland, Oregon, he returned to the drafting table. The company's first new offering was the Nimbus. The fan has the motor on top of a translucent cone-shaped lamp. Rezek's latest design, the Eclipse, flows from the ceiling courtesy of an elegant molded stem. Surface finishes range from brushed aluminum to dark bronze. Fan blades come in different lengths, although Rezek thinks "the long propeller looks more elegant."



After more than a decade in the fan business, Rezek feels ceiling fixtures enhance interiors. "In a home, quite apart from their function, fans break up large expanses and add a wonderful feeling of life." ■

The revolution
Ron Rezek (above) surroun
by his growing fan club. Below portr
The 1988 Stratos was Rezek's first fan, a daring design t
remains his best-seller. He drew inspiration for its column from a turn
the-century Josef Hoffmann candy bowl. Above portrait: The 1991 Cirrus ha
contemporary architectural look, and can be fitted with an optional halo
downlight. Left: The Eclipse, introduced last year, pays homag
Art Nouveau forms. Streamlining and stability
achieved by having the fan blades eman
directly from the rotor, a paten
Rezek innovati


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WALLPAPERS & FABRICS

NORMAN CONQUEST

Architect Sir Norman Foster, 1999 winner of the Pritzker Prize, builds a bridge to the 21st century

By Martin Filler











Sir Norman Foster (left) and several of his mo noteworthy designs, clockwise from above: Millennium Bridge, London, to be completed next year. Great Court of the British Museum London, now under construction. Carré d'Ar background), Nîmes, France. The Reichstag the German Parliament Building in Berlin.

No eyebrows were raised in architectural circles when the 64-year-old Sir Norman Foster was awarded the Pritzker Architecture Prize this spring. For the past two decades, the Manchester-born, London-based, internationally active Foster has been one of the leading lights of his profession, a prolific producer of sleek high-tech designs of uncommon quality. His 500-employee office is enormous and his commissions are often Gargantuan—including the third London airport at Stansted, the new Hong Kong International Airport, and a rapid transit system for the Spanish city of Bilbao—not to mention prestigious, none more so than his rebuilding of the Reichstag in Berlin, which opened in April. Yet he also works well on a more intimate scale. He has built a few private houses in England, France, Germany, and Japan, and his Nomos furniture system of 1987 for the Italian firm Tecno, mixing steel, glass, marble, and wood, brought his lightweight, engineering-based aesthetic to the domestic interior.

Among Foster's smaller schemes, his elegantly minimalist gallery additions for the Royal Academy in London and the Joslyn Art Museum in Omaha are superbly understated yet powerful environments for the display of art. The Royal Academy scheme, says Foster, "is a deliberate interpretation of how you relate the old to the new, and get something richer and more dynamic out of both." And his transformation of the British Museum's former library into a dazzling, glass-ro Great Court, now underway, further demonstrates his ski infusing the values of the past with the spirit of the pres

Similarly, Foster's glass-walled Carré d'Art in Nî France—a library and gallery adjacent to an ancient Ro temple—answers the question of how to build a conten rary structure in perfect harmony with a venerable landm "The site as it existed was a scene of urban squalor," Fo recalls. "The new building has provided a social focus identity for the local community, as well as attracting in national visitors, and is reinvigorating the spaces around

Though the biggest construction project in London t is the 37-acre Millennium Dome by Foster's close conten rary, onetime partner, and now friendly rival, Richard Ro Foster's comparatively modest contribution to the British ital's end-of-the-century celebrations could well have a n beneficial long-term effect on the quality of life in that The Millennium Bridge—a collaboration between Foster, sculptor Sir Anthony Caro, and the engineering firm Arup & Partners—will span the river Thames to connect new Tate Gallery of Modern Art with St. Paul's Cathe

This graceful, slender steel, aluminum, and conc footbridge, the first new crossing of the Thames since 1 will create a pedestrian link between London's famous sky landmark and the city's newest cultural attraction, blematic of the city's burgeoning contemporary arts sc Like his bridge, Foster is an embodiment of the ongoing lution of modernism. In the city and country that gave world the Crystal Palace almost 150 years ago, his bran architecture can be seen as a very British tradition itse


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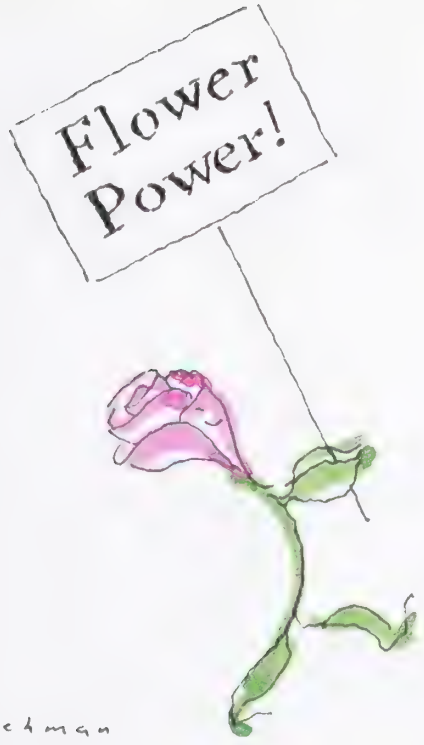
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House Beautiful
AUGUST 1999



GETTING AWAY

wife, Jane, is a fourth-generation Californian, and when daughters were young we would leave our New York e and head west every August to be with her family. We ed our time between the house her father, a building con- or, had built in Riverside and the places he would rent ll of us overlooking the Pacific at Laguna or Newport h. These latter times were the best, with nobody going to and everybody pitching in to do the household tasks. nehow when you are a houseguest, you let the hosts bear burdens.) We loved our days beside the endless ocean, ng us for early morning beach walks and lulling us to sleep e end of our lazy days with the steady beat of the surf. membering our annual cross-country shift, I was inter- to notice that two of the families in this issue do the thing, only in reverse—Californians who regularly sum- on Long Island beaches in houses they actually own. Few can afford to live bicoastal lives, of course, nor can yone enjoy the change of pace a nearby second house allows. This is why public parks and waterfronts and small community gardens are a godsend to people who stay close to home. As Jane and I walk from our apartment house down into Riverside Park to enjoy the community plots where our neighbors cultivate their flowers, we find a measure of the spiritual renewal provided by our beach walks and country-garden tending.

And so we applaud the work Bette Midler and the organization she founded are doing to save and renew such treasured public spaces (see page 88). I'm sure tens of thousands of New Yorkers heaved a sigh of relief when word came that Bette and her New York Restoration Project stepped in with $2.2 million to help rescue the 112 community gardens New York City's mayor was about to auction off to developers despite anguished cries of protest. He is a busy man who never takes time off, so he may not have appreciated the need for the mini-vacations those little flower-filled plots bring to city-bound citizens looking for a getaway.

Louis Oliver Gropp

EDITOR IN CHIEF

tidal pull

During idyllic summers at Patch of Blue Farm, their oceanfront getaway on Long Island's East End, Los Angeles designer Kelly Harmon and her family savor the pleasures of sun, surf, and horses, then come back home to a romantic rustic cottage

BY MARTIN FILLER
PHOTOGRAPHY BY WILLIAM WALDRON
PRODUCED BY CAROLYN SOLLIS







e beach (opposite),
Harmon leads her
nters, Samantha and
(on horseback).
wise from top left:
al portion of the
ture is a 150-year-
rmhouse moved to
easide site, with
lanking wings. Old
d beams form a
facing the Atlantic.
dining area,
ue Swedish trestle
and chairs beneath
nd-glass chandelier
ge Andersen.
er trap echoes
of a white-painted
wian settee.



"The day school lets out for summer vacation we head east," says interior designer and painter Kelly Harmon, who with her husband and two daughters spends the other three seasons of the year at their house in Los Angeles or their nearby horse ranch. With such prime West Coast real estate, what could possibly motivate their annual transcontinental migration? Kelly Harmon has known this unspoiled stretch of oceanfront, surrounded by farm fields, for the past two decades. Before she married her husband, a prominent publisher, she recalls, "I rented a little cottage on the property off-season and I would paint the horses in the pastures. I never knew anything like it at home. I've always been horse crazy, and wanted to ride a horse on the beach, which is not allowed in California."

Though Patch of Blue Farm, as its owners call their vacation retreat on the East End of Long Island, is not far from some of the glitziest new construction anywhere, this blissfully secluded enclave is far removed spiritually from any hint of late-nineties excess.

Fifteen years ago, the newlywed couple acquired the two-acre site on which stood a migrant worker's shack. They later decided to replace it with a 19th-century farmhouse they discovered in a nearby village and moved out to the dunes. To that shingled 18-by-28-foot structure, which became the spacious kitchen at the heart of the house, they added flanking gabled wings—one for living spaces and the master bedroom suite, the other for their daughters and guests. With their recycled wooden posts and beams, the new portions of the house blend undetectably with the old.

The interiors are a mix of a few fine antiques, mainly Swedish, and low-cost, low-maintenance pieces befitting a house filled with children and dogs. "I was tempted to put a little formality into it," Harmon explains. "A bit of old gold leaf is OK, because even though it's on the beach, not everything has to be white canvas. And the really expensive things, like a fireplace or bathtub, I consider presents to the house." With a place that has given her so much pleasure over the years, no wonder she thinks of giving it something in return.





ible-height living room was added to the old farm structure but recycled barn beams and d-plastered walls give an aura of age. Steep stairway at right leads to a skylighted study loft. ique French iron balustrade reworked by John Battle of nearby Bridgehampton. Left: Artist in Linder painted hood above kitchen's Wolf range. Hanging oil lamps have been wired.



The resident sisters (t
lounge on driftwood-
railed bunks that welc
visiting friends. Above
A Kohler tub in maste
bath is encased in
fieldstone. "All my tub
look like horse troughs
says equestrienne Kell
Harmon. Left: Guest
room beds have mosqu
netting canopies. Hors
at Dusk was painted b
Harmon. Opposite:
Chaise from Ruby Bee
Antiques invites reade
at a window curtained
in antique lace.

FOR MORE DETAILS

SEE READER INFORMATION





The architects tucked the bulky sofa below the gridded railing and kept everything off the floor on slim legs, which frees more space in the living room. Gio Ponti's witty 1960s wing chairs flank Charlotte Perriand's side table. A paneled-wall effect running through the apartment mimics the windowpane proportions and on either side of the fireplace masks 25 feet of storage space, holding speakers and stereo equipment, among other necessities.

Play It Again

If you get the architecture right, the decoration can segue from neoclassical to 1950s modern without skipping a beat. Just ask Peter Shelton and Lee Mindel









By Christine Pittel

Photography by Jonn Coolidge

Imagine someone else living in your space. That was ar tect Lee Mindel's assignment when he sold his Greenw Village apartment to James Nevins, a fashion executive, then commissioned Mindel and his partner, architect P Shelton, to redo it. This was more of an opportunity tha challenge, because Nevins basically liked the architecture the way it was.

Back in the 1980s Shelton and Mindel had recor ured an originally awkward interior. "Right off the entry th was a tiny kitchen on a narrow platform, and then four s down to the living room," recalls Mindel. "If you wante give a dinner party you were running up and down the st all night. The decor was very flamenco, with Pizza Hut arc and fake shoe-polish brown Spanish beams."

Shelton thought of extending the platform to acc modate a dining table, which also created much-needed s age space underneath. Demolition of dividing walls ope up the whole apartment and allowed that architectural s qua non—a circular traffic flow. "Wherever you stand r you can sense the full dimension of the space, " says Shelt A white wooden grid—on walls and railing—weaves thro the rooms and unifies the 1,000-square-foot apartment. Nevins needed to do to the shell was repaint.

"If you solve the problems of a space by fixing the ar tecture, you can fill it with almost any kind of furnitu explains Mindel, who collected neoclassical pieces like 18th-century Viennese dining table and a Louis XVI ber during his tenure. But Nevins had something else in m "Jim wanted to feel the light, the air, and the proportion the space without being distracted by objects," says Shelt "He preferred a cleaner slate." Fortunately, Shelton and M del happened to be headed in the same aesthetic direct

Possessions were pared down to a few fine-lined 19 classics. "It's a sculpture garden of furniture," says Min The Eero Saarinen dining table was chosen for its stark sh and the fact that it also looked good from below—esser because you see its underside from the sunken living ro Upholstery is taut. In the living room, the architects je soned most of the cushions on the sofa and replaced th with a sleek white cashmere bolster that floats against back like a cloud. A rubberized cotton mat—a modified sion of carpet backing—provides just the suggestion o area rug without the pile.

Seeing his own space through another's eyes never odd to Mindel. Instead it was exhilarating. "Jim really ap ciated what we had done to the apartment," says Mindel. we wanted to make it even better."

White cashmere dematerializes the sofa back (above left) and blends it into the wall. Left: Wool seat a leather sides perforated like a driving glove on Gio Pon chair. Opposite, clockwise from top left: Jean Prouvé ch around Eero Saarinen table. In the study, Poul Kjaerho table and Ultrasuede-covered sofa. Scandinavian stonew tops a white glass-and-wood bedroom armoire.

FOR MORE DETAILS, SEE READER INFORMATION









Waldo Fernandez's relaxed style in the Hamptons is an antidote to the designer's grand life in Los Angeles. In rebuilding his hundred-year-old farmhouse, Fernandez added recycled pine flooring, nonstructural oak beams, and bluestone fireplaces. Arranged on Elizabethan apple matting in one of two sitting areas is the generously scaled upholstery he is known for, covered in a fresh Ralph Lauren ticking. Buttoned 18th-century ottoman is English. Opposite top: The guesthouse contains a fourth bedroom. "Yes, I'm a sometime architect," says Fernandez, pointing to his largely new house (opposite below).

Shifting gears

From June to September, designer Waldo Fernandez and his household move from one coast to the other

By Christopher Petkanas
Photography by William Waldron
Produced by Sarah Shaw








Eggplant













The famously likable Cuban-born decorator-to-the-stars, Waldo Fernandez lives in a Mediterranean-style manse on Sunset Boulevard surrounded by ancient statues and museum-quality furniture, not to mention the odd Picasso and Degas. The life he shares in Los Angeles with Trip Haenisch, who runs Fernandez's antiques business, and their six-year-old adopted son, Jacob, is, in a word, grand. Make that Grand.

Not so this bicoastal family's life in the Hamptons on eastern Long Island, where from June to September Fernandez and company move east to their onetime pony farm, a charmingly self-effacing cedar-shingled retreat dating from the turn of the century. Much rebuilt, it reflects its original spirit.

With its warm Anglo-American atmosphere and eclectic furnishings, "the house is about ease, comfort, and practicality," says Fernandez. "It's always full of people, and there are dinner parties almost every night. Marketing, cooking, entertaining—I do everything here that my West Coast existence doesn't allow."

The decorator had his first taste of the area in 1992, when he rented a seriously glamorous A-list property and filled it with close friends, some of whom, like Elizabeth Taylor, also happened to be clients. Like so many before him, Fernandez thought he was merely having a light flirtation with the South Fork. But it soon turned into a full-blooded affair. Owning a house in Malibu East, as the Hamptons with their sizeable and not always appreciated Hollywood community are sometimes called, became an imperative.

No one doubts that the pony farm required a visionary. Where others saw only

Waldo Fernandez makes reference to the "California look" he and the late Michael Taylor pioneered with a 48-inch-deep living room sofa (left). Coffee table base is a circa-1870 campaign bed, the foreground lamp a recycled piano leg. Narrow ceiling-hugging windows are Fernandez's answer to skylights. Above, clockwise from top: Pantry counters become sideboards for buffet dinners. Dining area flows uninterrupted into kitchen. Dresser has an 18th-century English rack, new base.







dowdiness in a difficult location (the house is right on the main road), Fernandez saw a romantic once-in-a-lifetime opportunity, not quite a tear-down but not quite a fixer-upper, either. He never questioned that it was worthy of his big talents and, it must be said, big budget.

He wasn't sentimental. Demolition crews razed a warren of poky rooms, sparing only the kitchen and, above it, a bedroom snuggled under the eaves, now the lair of little Jacob and the friends he invites for sleepovers. In the new structure Fernandez designed to encompass the old structure, the social rooms form an L. The single continuous space features a double-height living room, which melds into a second, fireside sitting area, which flows into the dining-pantry zone, which fades into the kitchen. Two bedrooms are tucked out of sight on either side of the living room. A fourth occupies the guesthouse, a freestanding addition with a wisteria-draped arbor at the foot of the pool.

Seams? There aren't any, making it nearly impossible to tell where the old house leaves off and the new one begins. The kitchen's original plank floor and beaded-board walls triggered those seen throughout the redesign. Fireplaces are faced in Pennsylvania bluestone. What Fernandez terms "ceiling monotony" is overcome with nonstructural rough-hewn oak beams that slice the planes into tidy grids. A luxuriously deep porch looks like it has known five generations of rocking.

If grandeur is absent, other Fernandez signatures are not. The house is plied with the overscaled and overstuffed upholstery that put him on the map 25 years ago. Richly carved four-posters are in the dark woods he favors: walnut and mahogany, and painted furniture gets a nod.

But it's a long way from L.A.

A mahogany dresser and fancifully carved bed furnish the guest room, above right, both views. Below, [illegible] right: Rather than cut down antique four-posters for son Jacob's room, Fernandez designed these to squeeze under the eaves. Below, far right: All-American spool bed, rare highboy in the master bedroom. Above: Master bathroom has modern ball-and-claw-foot tub.

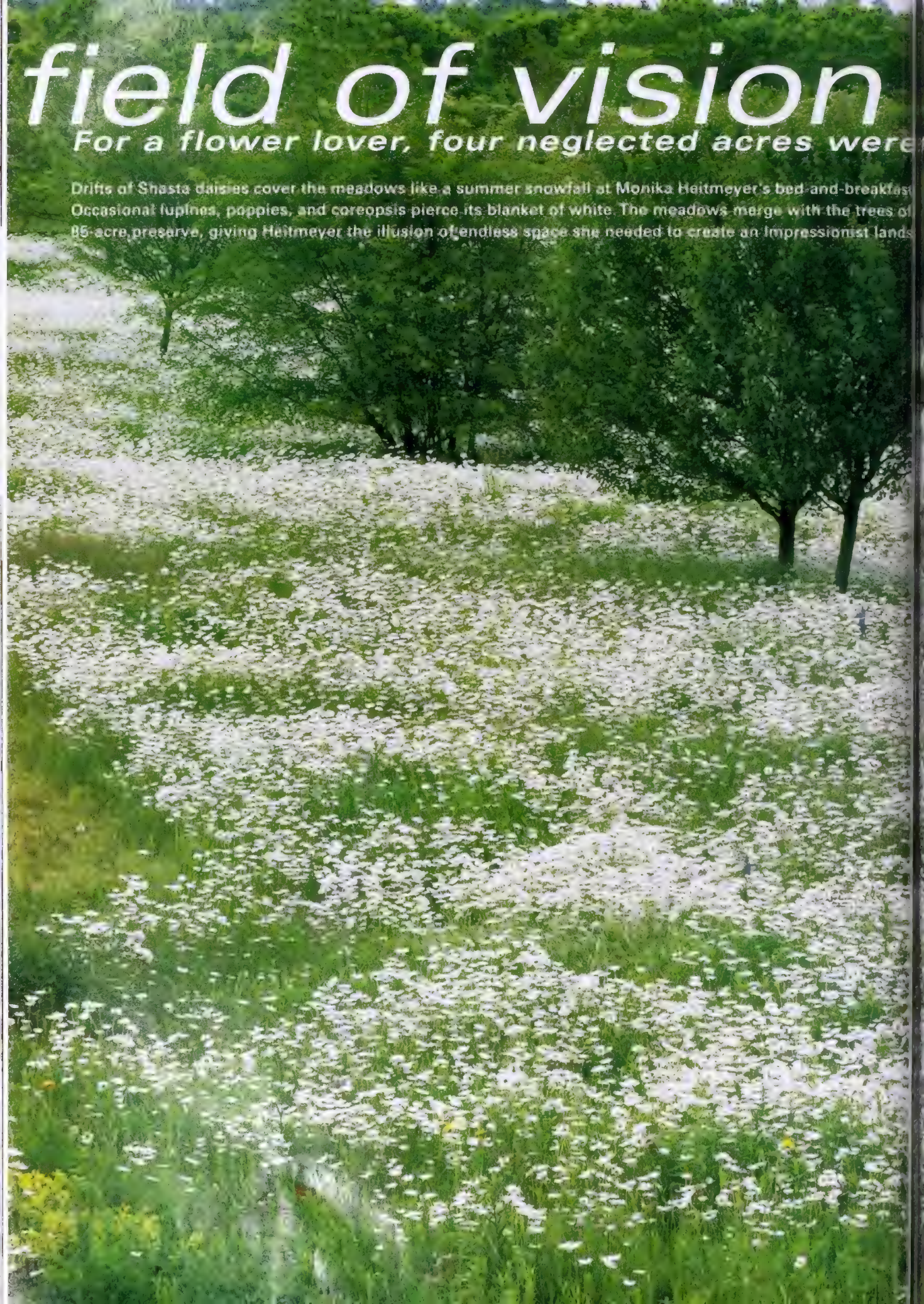
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field of vision

For a flower lover, four neglected acres were

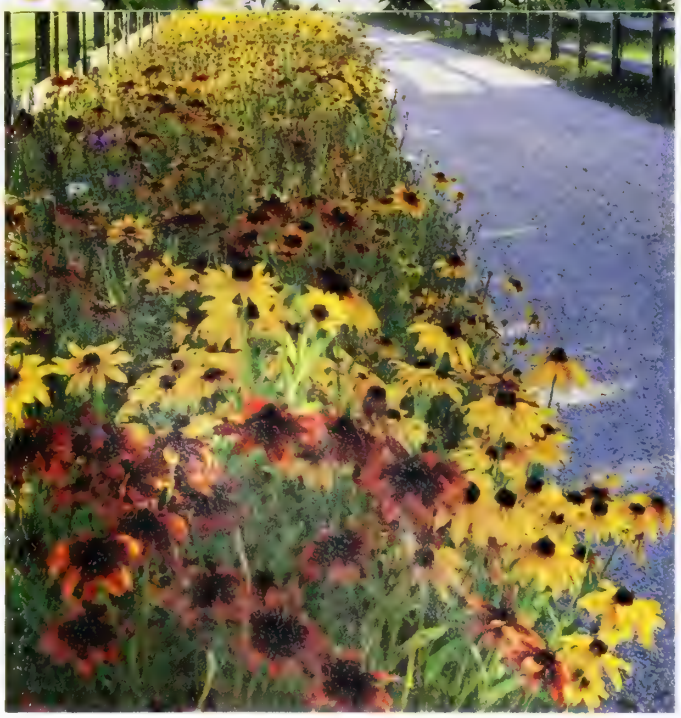
Drifts of Shasta daisies cover the meadows like a summer snowfall at Monika Heitmeyer's bed-and-breakfast
Occasional lupines, poppies, and coreopsis pierce its blanket of white. The meadows merge with the trees of
85-acre preserve, giving Heitmeyer the illusion of endless space she needed to create an Impressionist lands




n invitation to plant the garden of her dreams







By Jeanine Larmoth
Photography by John Hall

When she bought four acres in the famous Hamptons New York, Monika Heitmeyer dreamed of gardens the w she feels nature meant them to be: meadows blooming wi flowers that need only the care of the sun and the rain. Wi no gardening experience to go on, she began with a vision filling her fields with color. "I didn't put any effort in designing them," she says. "I can't draw diagrams. I simp thought big areas should be covered with big areas of flower

Seven years ago Heitmeyer's property, where she buil house and later started a bed-and-breakfast, was nothing b weeds. To prepare the earth for planting, she used Round-U a weed killer with minimal environmental impact, th rototilled. "I set the tiller blades so they never go more th one inch deep," she says. The shallow scratches in the soil a deep enough to create protective furrows for flower seeds nestle in and stay moist, but deeper tilling might bring weed seeds from below. In the beginning Heitmeyer boug wildflower mixes from a local nursery but soon gave them u discovering they contained too many grass seeds. Now s orders unadulterated flower seeds by the bagful from catalo daisies, cosmos, wallflowers, cornflowers, poppies, dam rocket, larkspur, sweet William, foxgloves, and forget-me-no Some of the seeds she blends, others she keeps separate places where she wants a special splash of color. "The bi come and eat some seeds, but I use plenty."

Indeed, Heitmeyer always plants in quantity: "Wha ever the package recommends, I double it. I don't like loo ing at bare earth. And the flowers help keep the wee down." Although many of her perennials and hardy annu self-sow year after year, Heitmeyer rototills and adds mo seed during the rainy seasons of spring and fall, maneuveri the rototiller to go around established plants. She often seeds bare patches again in midsummer.

Even when she replants in the heat of July, Heitmey avoids using sprinklers because she is convinced that irriga ing makes the weeds grow faster than her seedlings. She rel instead on heavy nighttime dews, a feature of the regio high humidity, to moisten the earth for seed germinatio "Most field flowers don't like a soggy soil," she says. "One their strengths is that they survive almost without waterir For example, once established, cosmos can go for six or sev weeks without rain, even in ninety-degree heat."

At times during Heitmeyer's long day—starting at fiv thirty when she prepares three-course breakfasts for guests a ending after nine o'clock in the evening—she stops to co nect with the fields she has brought into bloom. As the bi and butterflies dart around her, she says, "This is my reward

Monika Heitmeyer plants for successive waves of color. Daisies and poppies (opposite below) are followed by cosmos and cornflowers (above left). In late summer, black-eyed Susans and coneflower (opposite above) take over the fields as well as the strip along the driveway (below left). Daisies and lupines in late spring (center left).



WINNING WILLOWRY

In rural Canada, a former fashion designer shapes an ancient material into new forms to enhance gardens

By Jill Kirchner Photography by Chuck Baker Produced by Martha Baker

Anne Roberts once had another life, living in downtown Toronto and teaching couture fashion design. Now her days are spent in backwoods Ontario, her hands bending supple willow whips instead of draping fine silk. In a way she simply traded materials. Working her artistry in willow, she sculpts its thin branches into geometrically patterned trellises and pergolas; weaves them into fences; pieces its twigs into elaborate mosaics on tables, planters, and columns.

"I did the classic thing all city people fantasize about—moved to the country. I don't think you find places, I think they find you," she says, and the place that found her required patience and vision: She spent two years refurbishing an old mill, all the while living in a tiny cottage with no plumbing. Roberts started her company, Feir Mill Designs, nearly ten years ago making chairs, and branched out, so to speak, from there. "We were asked to do a garden at the Royal Agricultural Winter Fair in Toronto. I didn't know a thing about shows, but as I look back, I realize the nucleus of everything I do now was there—we built a big gazebo, a bridge, screens, arches, tables, chairs. We were the hit of the show." An appearance at the Nashville Antique and Garden Show made a fan of designer Bunny Williams, and now not only is Roberts's work sold in Treillage, Williams and John Rosselli's chic New York garden store, but she is fashioning an entire twig room for a Williams client in Texas.

"I'm not in the Adirondack tradition, which is to let the twig say it all," explains Roberts, a native of England. "I use the material in a more European way because that's my background." From small garden structures such as pea frames and arbors, her projects have grown more elaborately architectural, and she now designs willow-appliquéd summer pavilions with copper roofs and employs a staff of eight, including two carpenters and two willow gatherers who selectively harvest from farms and woodland within a 100-mile radius.

In addition to producing her own designs, Roberts offers workshops in willow-chair building, usually "to businesswomen who come here and forget their troubles, eat wonderful gourmet meals, and can't believe they've built a chair by the end of the weekend." She'll also be hosting a festival called Willowry on September 19 at LongHouse Reserve foundation in East Hampton, New York. Of working with willow, Roberts says, summing up, "I don't think I'll ever be especially rich, but I find it richly satisfying."







A sampling of Feir Mill designs, from left to right and top to bottom: A pair of cedar obelisks capped with carved birds. A Versailles planter made of western red cedar with chevron willow mosaic. Rustic dining set fashioned from sawn-off logs and slabs in half an hour for a production of A Midsummer Night's Dream. *The frame for a classic Adirondack chair. A red pine tree-trunk column is appliquéd with willow. Notice the heart at the center of this willow screen. Architectural elements like this sunburst arbor are crafted from cedar, which can last centuries. A romantic bower is covered with grapevines in summer. The finished workshop chair sits in front of a butterfly screen made from stripped willow forks. Another willow screen in the same series as the example above it. Woven willow chair offers an inviting grass seat. Pea frames or "wigwams" are used to train annual climbers.*

FOR MORE DETAILS, SEE READER INFORMATION





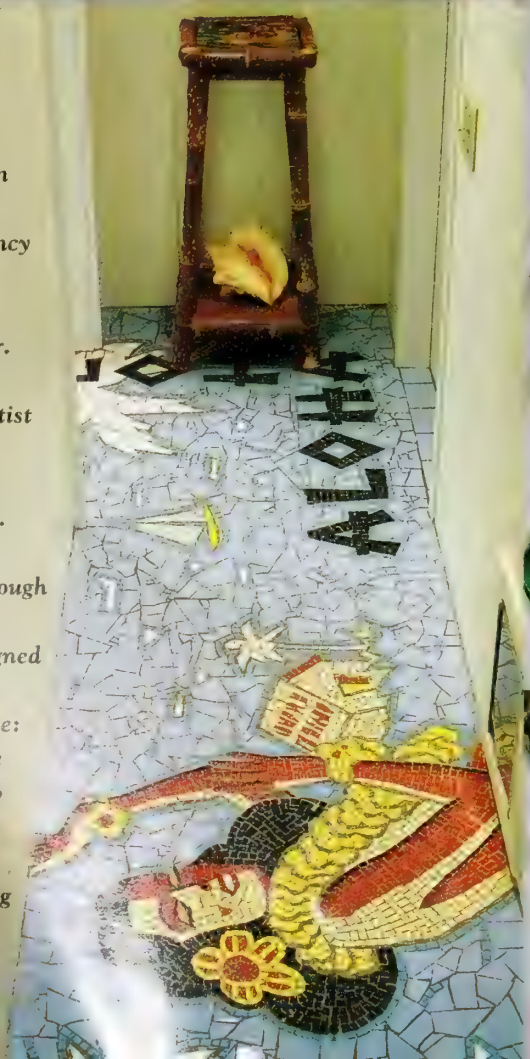




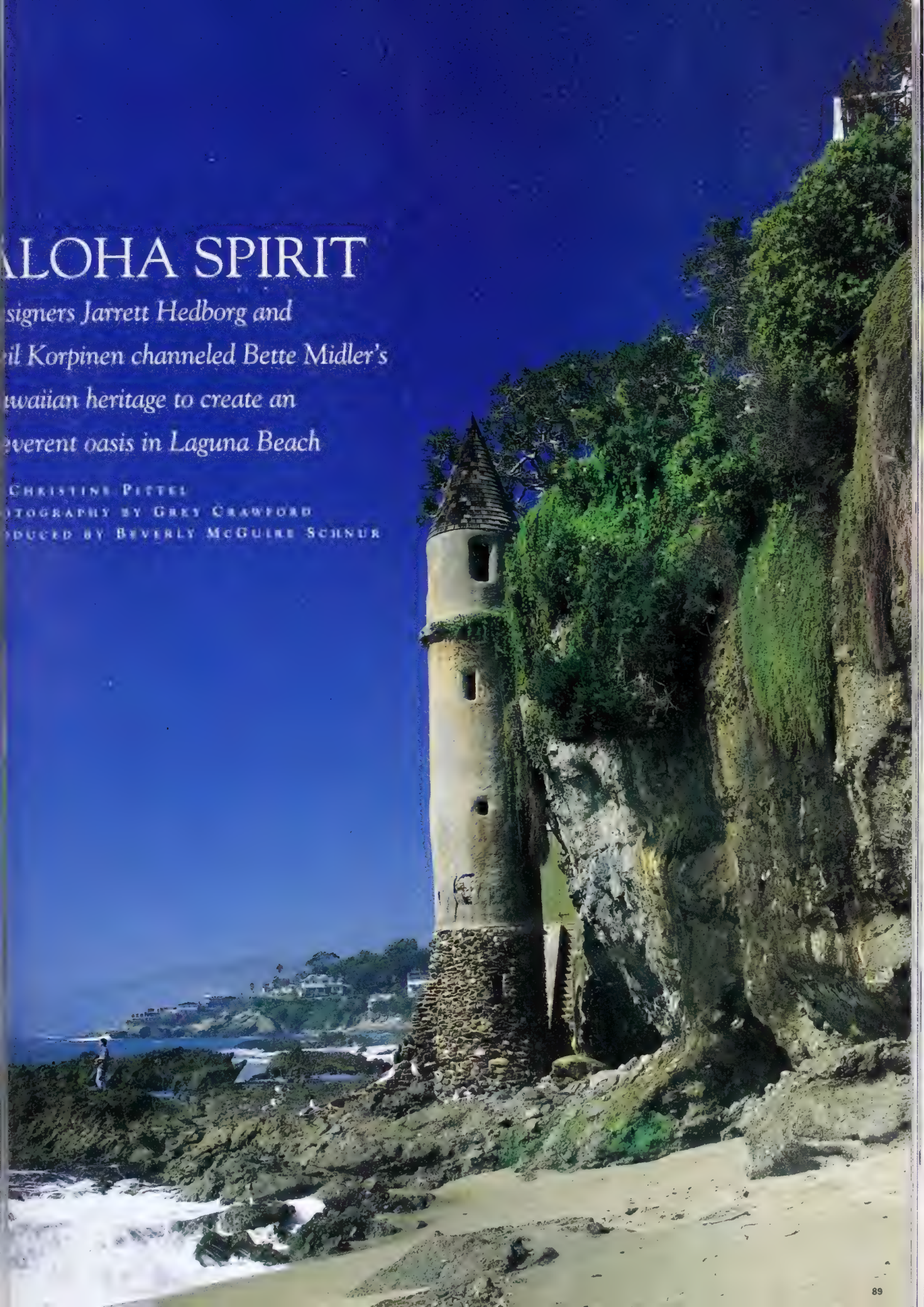


An exuberant tile mosaic in an entryway was designed by Nancy Kintisch and executed by Denis O'Connor. Right: Jarrett Hedborg and artist George C. Scott conceived the starfish window. Above: After someone fell through the floorboards, Hedborg redesigned the deck and railing. Opposite: A path from the house at the top of the cliff leads to a private tower containing a spiral stair to the beach.









ALOHA SPIRIT

signers Jarrett Hedborg and
il Korpinen channeled Bette Midler's
waiian heritage to create an
everent oasis in Laguna Beach

CHRISTINE PITTEL
OTOGRAPHY BY GREY CRAWFORD
DUCED BY BEVERLY MCGUIRE SCHNUR

"I bought the house in five minutes," says Bette Midler, who was filming *Beaches* nearby when she saw the romantic half-timbered cottage perched on the edge of a cliff overlooking the Pacific Ocean. From each room she could hear waves crashing on the rocks far below, tossing up a fine spray of sea mist. In the overgrown garden, a path led to a crumbling stone tower enclosing a three-story spiral staircase down to the sand.

Built as an artist's studio in 1928, when Laguna Beach was home to a colony of California plein-air painters, the original structure with soaring cathedral ceilings and Gothic arched windows was joined to a neighboring house back in the 1950s, when a set designer from Walt Disney Studios lived there. More recent owners added a large master bedroom with a balcony facing the line where sea blurs into sky. Cobbled together from different styles, the house is a fanciful hodgepodge: one big open area for living, dining, and cooking, and lots of little bedrooms outfitted like ship's cabins trailing along in its wake.

Gazing out at the black rocks in the turquoise water, it's easy to imagine you're in Hawaii, where Midler was born and raised. Los Angeles designer Jarrett Hedborg shared her fantasy. "When I grew up in southern California during the 1950s, there was a very strong link to Hawaii," he explains. "My father took me there on a visit, and I fell in love with the place. Bette had to leave to pursue her career, yet Hawaii continually beckons. So this is Proust with a surfboard. I wanted to bring it all back for her."

Of course, Hedborg's insouciant brand of Aloha style never existed in reality. "I made it all up," he blithely admits. "My theory is that houses are a refuge. Bette and I just happened to be dreaming the same dream." Hedborg had filled his own home with vintage bamboo furniture and curtained the windows with Tahitian pareu cloth—normally wrapped around the hips like a sarong. "Think Gauguin," he says helpfully. Sharing his fabric stash with Midler, Hedborg hung a blue-and-white hibiscus floral at her windows and upholstered her furniture in blue-and-white plaid palaka cloth, a simple homespun cotton typically used for workshirts in the pineapple fields.

"It's a casual weekend house, a place where Bette could get away with her family," says Nancy Kintisch, a decorative artist who visited there for years. "People would come in bar foot from the beach. There was always sand on the floor ar music playing and someone cooking in the kitchen." Kintisc contributed her own vision, enlivening one entryway with hula-girl mosaic, stenciling marlins on the living room fir place, and painting a permanent version of a souvenir tabl cloth in the dining room. After Hedborg bleached the floo and painted the whole house white—blotting out the orig nal dark wood—they fiddled with colors for days before se tling on the palest Pacific blue to accent the beams.

At a certain point, Santa Barbara designer Neil Ko pinen deftly picked up where He borg left off, "fluffing" the house Midler requested. He hunted dow just the right bamboo lamps ar framed old menu covers from th Matson Line ships, which used to n between Los Angeles, San Francisc and Honolulu. In an inspired act historical preservation, Korpine laminated vintage Hawaiian shir onto tabletops and cupboard doo He found a big, bright braided rug f the living room floor that fit rig in with the Hawaiian style, whi blended so many cultures—the n tive, the missionary, the Far East- just like the Hawaiian populatio For example, missionaries introduc quilting to the islands and then t natives made it their own. "Taki their designs from nature, the Haw ians would lay a cloth out und a tree and trace the shadows," explains.

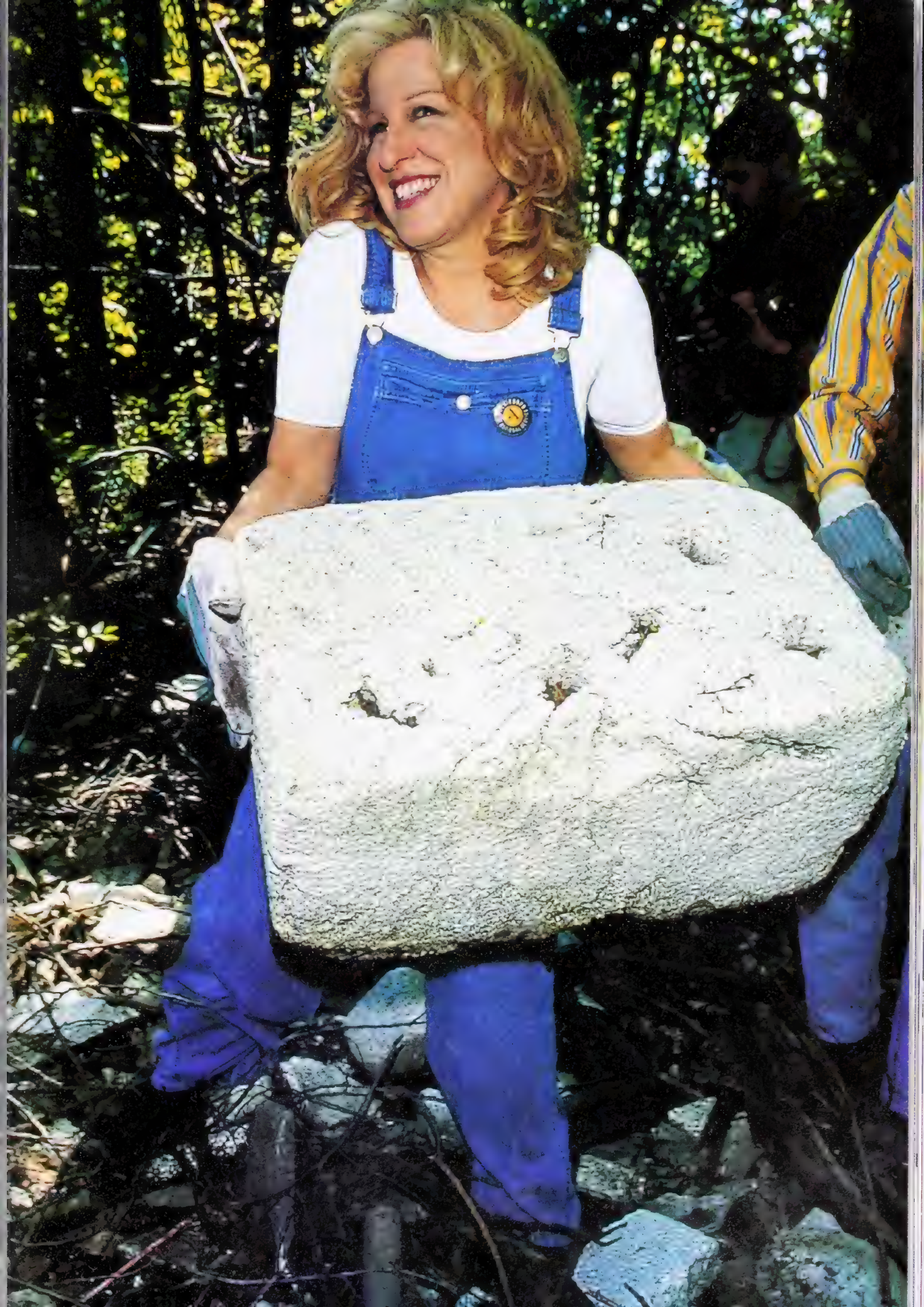
Working with Midler was co plicated because her busy schedu rarely allowed time for a real me ing. "Then one day she phoned a said, 'Drop everything. We have go to an estate sale in Beverly Hills Korpinen recalls. "We pulled to this Georgian house which h belonged to Ray Bolger. Not ve promising. But when we walked c to the poolhouse there was this i credible tiki room, untouched sin the 1940s, with bamboo furniture a grasscloth walls. We took home everything we could carr

Both Hedborg and Korpinen were buoyed by Midl innate sense of style, and the house reflects her carefree spi "This was one of the most magical spots I've ever lived i sighs the ebullient actress, who held on to it for ten yea until she moved to New York. "I hated to sell it and I k the memories close to my heart."

Back when the Divine Miss M was singing in Manhattan hot spots, her motto was "trash with flash," and boy, has she lived up to it. In 1994 when Midler moved back to New York, she was appalled at the garbage strewn around the city and founded the New York Restoration Project to clean up and restore parks and public spaces that no one else was willing to bother with. Her crew lugged 7,500 discarded tires out of Highbridge Park in Harlem and towed a never-ending stream of stripped stolen cars. Removing tons of debris, they uncovered a beautiful stone staircase that had been literally buried for decades.

Down at Sherman Creek in the same area, her group is trying to open access to the waterfront. "Our goal is to bring life back to the Harlem River, where we'll be constructing the river's first boathouse—designed by architect Robert A.M. Stern—in over 100 years," says Midler. "We're running a boat-building program for neighborhood kids. We want to change the curriculum, start at the kindergarten level and teach respect for the land. Ultimately, the environmental is personal." She proved that again last spring, when the New York Restoration Project stepped in with $2.2 million (including $250,000 of Midler's own money) to help save 112 Manhattan community gardens, which were about to be auctioned off to developers. As one of her crew says proudly, "Anything that Bette gets involved with gets done."

When cutbacks in funding impe many city parks, Bette Midler (opposite) and her New York Restoration Project stepp in to pick up the slack—and trash. Midler works in the trenches with her crew and keeps tabs on each site.




HAWAII

ıe original artist's studio is the
:hester sofa by Jarrett Hedborg, available
ancy Corzine. Butternut sofa table from
ıard Mulligan. Opposite, clockwise
top left: Rag rugs and a vintage 1940s
:cloth in the kitchen. Inspired by a
aiian souvenir, Nancy Kintisch painted
Gregga dining table. On the chairs,
l-blue-and-white Hibiscus fabric from
tian Imports in Honolulu. Blue
l Belmont fabric from Fonthill.






1954



iian koa wood was used for the master
om bookshelves. Ralph Lauren
ess ticking and pareu cloth upholster
mchair next to Nancy Kintisch's
ock-lined fireplace. Opposite,
vise from top left: Hawaiian appliqué
with a breadfruit motif on the bed.
Korpinen paneled a guest room door
vicker and an old sarong. A laminated
iian shirt decorates a cupboard.

ETAILS, SEE READER INFORMATION

BY CHRISTINA B. WILSON PHOTOGRAPHY BY MELANIE ACEVEDO PRODUCED BY DARA CAPONIGRO AND FROUWKJE

Taste of Summe

House Beautiful has searched out breezy new tableware for vacation days. See how pure washes of color and a mixture of touchable shapes and textures set the tone for an intimate sit-down dinner or an impromptu lunch on the deck











A perfect lunchtime setting (opposite): white ceramic plates by Aero; Pierre Deux pitcher; flatware and chargers by Source Perrier Collection; tumblers by Vietri; wineglasses by Iittala; Christofle napkins; Bernardaud vases; candlesticks at Takashimaya. Top left: Villeroy & Boch sauceboat; rattan-covered pitcher from Ad Hoc; butter dish at ABC Carpet & Home. Top right: Lavender bowls at Bergdorf Goodman; wooden charger from Intérieurs. Above: Seguso Viro vase with Tiffany & Co. glasses. Right: Tall pitchers, Global Table; hurricanes by Iittala.



Bright white and blue, opposite: Jonathan Adler round plates at Ad Hoc; square plates at ABC Carpet & Home; Calvin Klein Home wineglasses; flatware from Couzon. Top left: Cup fits snugly in Rosenthal plate; Ralph Lauren glasses and napkins; Nambé bowl. Top right: St. Louis pitcher and glasses; hurricane lantern from MoMA Design Store; Royal Copenhagen vase. Above: Milan tea setting from Royal Worcester. Left: White opaque glasses from Aero; J.G. Durand white striped glasses; small glasses at ABC Carpet & Home.





Tropical paradise, opposite: Felissimo teak bowls; square plates and green glasses at Barneys New York; brown dinner plate by Dansk; wood chargers by Pfaltzgraff for Nautica; flatware at Takashimaya. Left: Dishes at Bergdorf Goodman. Below: Baccarat glasses. Bottom left: Dishes at ABC Carpet & Home; Dansk sugar and creamer; thermos at Ad Hoc; Global Table tray. Bottom right: Footed teak bowl at Felissimo; Ralph Lauren glasses; Couzon tray; ice bucket by Puiforcat.

FOR MORE DETAILS, SEE READER INFORMATION









Wise folly

Appropriate to its Quebec site, a version of a French dovecote hosts family entertainments



By Elizabeth H. Hunter Photography by Scott Frances
Produced by Sarah Kaltman Cantor

Ever since he inherited this family estate in northern Quebec some thirty years ago, the present owner, an amateur landscape designer, has been enriching the original garden around the main house, expanding it with borders, woodland plantings, water features, and numerous fanciful garden structures. The latter include a Japanese pavilion and a Chinese moon bridge, but by far the most picturesque—inside and out—is a folly modeled after a French *pigeonnier*. The usual dovecote is empty inside, with roosts for the birds, but this adaptation, designed by architect Roger Bartels, has a second-floor salon and a third-floor bedroom. The salon, done in Gustavian style, was planned for spring and summer tea parties, but the owner's family—wife, children, grandchildren—also gather here at Christmas when a Swedish stove keeps the room warm.

The rooms had remained undecorated for a few years until the owner and his wife saw David Birn's trompe l'oeil painting for an opera house in Milwaukee. When they commissioned Birn they showed him their collection of rare botanical watercolors, and he designed trompe l'oeil panels in which to display them, keeping the look simple and delicate. Birn explains, "These rooms should be secondary to the views of the landscape rather than overpower it."





Trompe l'oeil panels in the salon of the fanciful pigeonnier are festooned with tendrils and blossoms. Flora, goddess of flowers, painted by David Hinn, has a place of honor in the cartouches above two windows that were designed by architect Roger Bartels to embrace garden views. In true French style, the casements have narrow frames. Opposite, spiral staircase is decorated with a twining cartouche. Designer David Hinn created the Swedish-style chaise longue.





The third-floor bedroom of the pigeonnier *in dark rich colors was dubbed* un nid d'amour, *or love nest, by the owner. "Every garden should have one," he says. Scenes of the surrounding landscape are by Philip Creech, who also executed salon walls. Opposite above: The* pigeonnier, *framed by a linden allée, looks like a guidebook feature marked "worth a detour." Opposite below: Third-floor view of reflecting poo*

FOR MORE DETAILS, SEE READER INFORMATION



Splendor on the rock

Anchored above a fjord near Oslo, the Villa Busk by Norwa
Pritzker Prize winner Sverre Fehn poses strong forms and natu
materials in response to its spectacular site

BY MARTIN FILLER PHOTOGRAPHY BY KARI HAAVISTO PRODUCED BY ELIZABETH GAY



The slate pathway leading to the front door of the Villa Busk creates a smooth path over the craggy terrain. Opposite: The spine that runs the full length of the main house is paved with the same slate as the entry path and framed in unfinished pine. Louvers behind glass panels permit varying degrees of privacy.









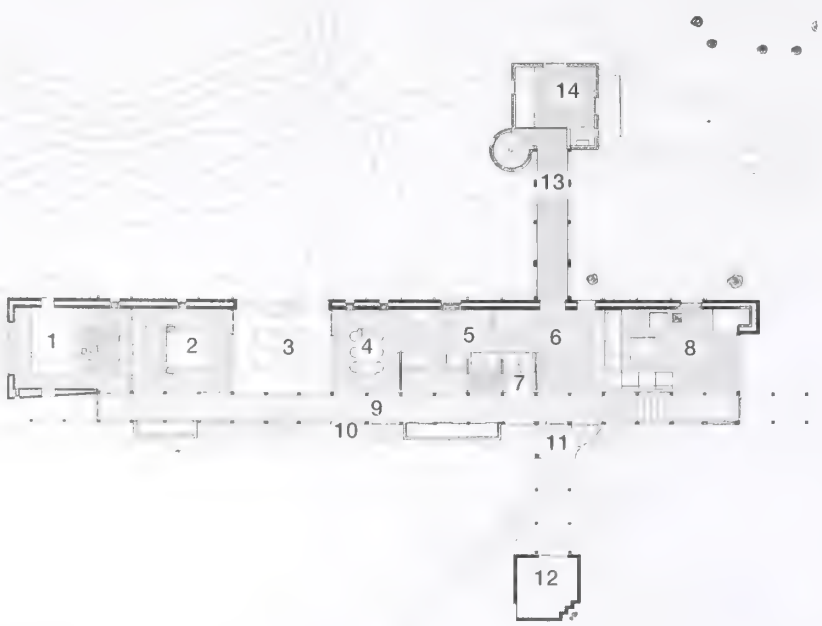
When the Norwegian music producer Terje Busk and his wife, Astrid, were married more than twenty years ago, her family gave them their most extraordinary wedding present: a glorious piece of land on a rocky promontory overlooking the Oslo Fjord, south of Norway's capital. Rather than rush to construction, the young couple were wise enough to wait until they were able to afford a house that would be equal to the wild, primeval beauty of the property. They finally decided to build a new house for themselves and their two daughters in 1986 and turned to their country's most eminent architect, Sverre Fehn. Though little known outside his native land until he became the dark-horse winner of the Pritzker Prize in 1997, the 74-year-old Fehn has long been admired locally for his thoughtful architectural responses to Norway's majestic landscape. What other architect, after all, has built a glacier museum?

Of paramount importance to the Busks was to have their new house exist in complete harmony with its surroundings, and in that ambition they found the perfect designer in Fehn. Terje Busk envisioned the house, he recalls, as "a shelter within nature. You sit inside and there is no bad weather, only change." But given the rugged site, the need for sturdy low-maintenance materials, and the requirements of privacy, the architect thought less in terms of a lightweight pavilion than a contemporary castle.

Fehn has always favored wood and concrete for their capacity to age handsomely, and he combined them here with generous expanses of glass to exploit the views to the fullest. To give maximum outside exposure to every space, Fehn strung the principal rooms of the house off a central spine that runs the full length of the long, narrow structure. A separate bedroom wing for the daughters, a romantic tower reached by a glass-walled bridge, is rich with fairytale implications.

The Villa Busk has already been given official landmark status, and the owners are prohibited from altering not only the exterior, but even interior elements such as built-ins and lighting. This, however, is no hardship for the Busks, who are so in love with their house that after moving in they decided not to hang their art collection. With good reason, they felt paintings would be too distracting from the work of art they live in and the inspiring works of nature all around it.

1. Spa suite
2. Master bedroom
3. Atrium
4. Dining room
5. Kitchen
6. Library
7. Powder room
8. Living room
9. Walkway
10. Deck
11. Entry
12. Shed
13. Bridge
14. Bedroom tower



Sverre Fehn (above, far left), photographe the landmark Theate Cafe in Oslo, designe Villa Busk (above cen and plan) with a wea of imaginative details. Above right, then opposite, top to botton left to right: Tiny windows framed in varnished pine and se into meticulously cast concrete wall. Glass-enclosed bridge to bedroom tower. Coppe flashing protects ends of wood beams. Woode spiral staircase. Wind walls reflect surround trees. Toolshed at far end of entry arcade. Concrete kitchen cour with flush marble inse Library with leather club chairs designed b Fehn. Corner fireplac in living room with view of fjord beyond. Kitchen opens to dini room. Hans Wegner's classic Wishbone chai in dining room are among the few furnishings by anothe designer. Concrete-an marble console shelf i atrium. Terrace betwe dining room and mast bedroom behind louvers. Master bedro with clerestory windo and slot with view from platform bed.

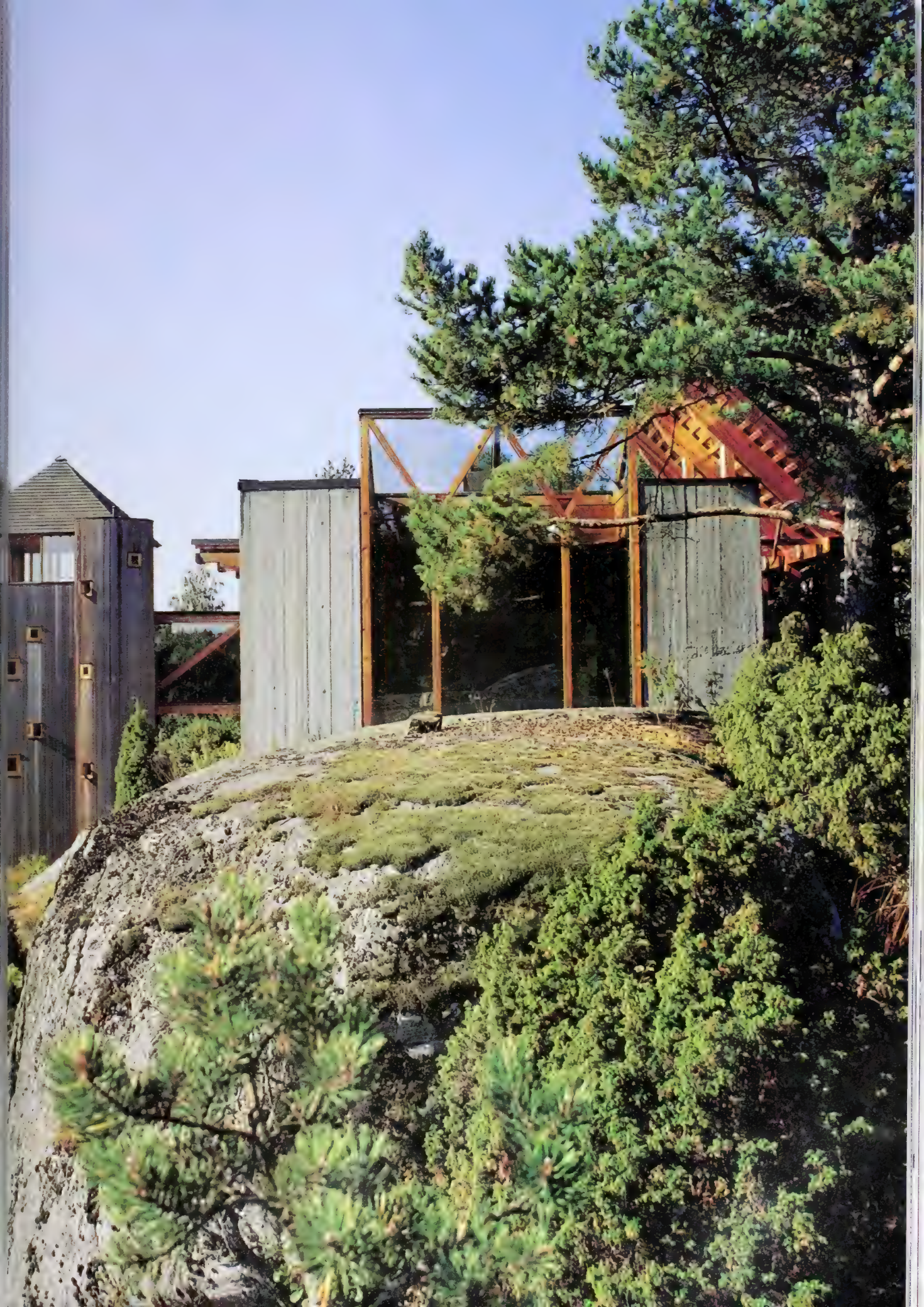




With its tower and "drawbridge," the house recalls a medieval fortress, but the modernist Fehn has no use for nostalgia: "If you try to run after the past, you will never reach it"

*The exercise pool in the spa-s
water bath is flooded with li
from a large Y-mullioned win
Opposite: The freestanding
tower, joined to the main hou
by a glass-walled bridge, was
refuge for the owners' two
daughters, now grown, and h
become the guest wing.*

ORE DETAILS, SEE READER INFORMATION



A Cook's Eden

A half-acre organic kitchen garden provides pristine ingredients for the prizewinning seasonal food that Melissa Kelly prepares at the Old Chatham Sheepherding Company Inn in the foothills of the Berkshires

By Jane Ellis Photography by Joseph Weaver









Honored this year as the best chef in the Northeast by the James Beard Foundation, Melissa Kelly (above left) likes to describe her cooking as terroir*—of the land. And it is, coming as it does from the state-of-the-art kitchen garden (above right) that the Old Chatham Sheepherding Company Inn's owners Tom and Nancy Clark have created for her. Each winter Kelly combs seed catalogs for herbs like sweet cicely and lovage, a potpourri of baby lettuces, and a dozen or so kinds of beans, dark green vegetables, tomatoes, and squash (left), which are harvested in summer for the earthy, Mediterranean-style dishes she is known for. Opposite: Tisane at teatime is fragrant with lemon verbena, lemon balm, and mint and sweetened with honey. It is served with rock candy swizzle sticks.*











Picked at sunup, served at sunset (clockwise from top left): A salad of tomatoes and feta is garnished with pea shoots and a tapenade crostini. Zucchini blossoms stuffed with ricotta are served with charred squash salad and plum tomato coulis. Strawberries and fresh sheep's cheese drizzled with balsamic syrup is a sweet and savory dessert. Mustard-crusted lamb chops come with mint-tomato jam, Swiss chard, and fingerling potatoes. Opposite: Melissa Kelly's bagna cauda*—hot bath, in Italian—is made of anchovy, garlic, butter, and oil. Guests use herb brushes to coat raw and gently cooked vegetables.*

RECIPES FOLLOW FOR MORE DETAILS

SEE READER INFORMATION

Recipes from chef Melissa Kelly, Old Chatham Sheepherding Company Inn, Old Chatham, New York

The Sheepherding Company's fresh ricotta and sheep's cheeses used in the following recipes are available through specialty food shops and by mail order. Sheep's yogurt, soft-ripened cheese pyramids, wheels of Camembert, and other selections of sheep's cheese can be purchased thro the retail shop at the Inn and by mail order. The company's lamb products are at the Inn's retail shop. See Reader Information for sources.

SQUASH BLOSSOMS STUFFED WITH RICOTTA ON CHARRED SQUASH SALAD AND TOMATO COULIS

½ pound fresh sheep's ricotta, drained
2 large egg yolks
Zest of 1 lemon
¼ cup grated Pecorino Romano
Pinch of nutmeg
Salt and freshly cracked black pepper
8 zucchini squash blossoms, cleaned and center pistil removed
Olive oil
Tomato coulis, recipe follows
Charred squash salad, recipe follows
Basil oil, recipe follows

Mix ricotta, egg yolks, lemon zest, Pecorino Romano, nutmeg, salt and pepper to taste together in a bowl. Place mixture in a large pastry bag. Pipe about 1 tablespoon into center of each squash blossom. Do not overfill. Pinch ends closed. Brush with olive oil. Salt and pepper to taste. Place on a parchment-lined baking sheet. Bake in a preheated 350°F oven until lightly brown, about 15 minutes.

Spoon about 3 tablespoons tomato coulis in the center of a dinner plate. Top with ½ cup charred squash salad, drizzle with basil oil, and add 2 baked squash blossoms. Repeat process. Serves 4.

TOMATO COULIS

2 tablespoons olive oil
1 medium onion, peeled and thinly sliced
1 garlic clove, peeled and minced
15 ripe plum tomatoes, cut in half
½ cup white wine
1 cup vegetable or chicken stock
1 bay leaf

Heat oil in a large skillet over medium heat. Add onion and cook, stirring frequently, until translucent, about 5 minutes. Add garlic and cook, stirring frequently, for 2 minutes. Add tomatoes and cook for 2 minutes. Add white wine and cook until liquid has evaporated. Add stock and bay leaf. Cook until tomatoes are tender. Remove pan from heat. Cool. Purée mixture in a food mill. Makes about 1 cup.

CHARRED SQUASH SALAD

2 tablespoons olive oil
2 pounds assorted baby summer squash (zucchini, yellow squash, crookneck or pattypan squash), cut 1½ inches thick
1 small red onion, peeled and sliced ½ inch thick
Salt and freshly ground black pepper
Balsamic vinaigrette, recipe follows

Heat olive oil in a large cast-iron skillet over medium-high heat until it smokes. Add squash and onion. Quickly sauté, stirring frequently, until skins are charred. Remove pan from heat. Place squash in a bowl. Add salt and pepper to taste. Toss gently with about ¾ cup balsamic vinaigrette. Makes about 2 cups.

BALSAMIC VINAIGRETTE

2 shallots, peeled and finely diced
3 tablespoons red wine vinegar
½ cup balsamic vinegar
1 cup olive oil
½ cup extra-virgin olive oil
2 cloves garlic, peeled and minced
Salt and freshly ground black pepper to taste

Place shallots in a bowl. Add vinegars and set aside for 15 minutes. Stir in remaining ingredients. Makes about 2¼ cups.

BASIL OIL

Salt
1 bunch fresh basil
1½ cups olive oil

Bring a pot of salted water to a boil. Blanch basil in water for 15 seconds. Plunge immediately into ice water for 1 minute. Squeeze basil dry in a towel. Place basil and oil in a blender. Purée until smooth. Add salt to taste. Makes about 1½ cups.

STRAWBERRIES WITH FRESH SHEEP'S CHEESE AND BALSAMIC SYRUP

½ pound fresh sheep or goat cheese
Freshly cracked black pepper
1 quart strawberries, rinsed
Balsamic syrup, recipe follows

Place about ¼ cup cheese in the middle of a salad plate. Sprinkle with black pepper to taste. Add 1 cup strawberries. Drizzle with balsamic syrup. Repeat process. Serves 4.

BALSAMIC SYRUP

1 cup balsamic vinegar
½ cup sugar

Mix vinegar and sugar together in a small saucepan. Place pan over high heat and bring to a boil. Reduce heat to med Cook until a syrup is formed, about 5 utes. Remove pan from heat. Cool. Sto a covered glass jar. Makes about ¾ cup.

BAGNA CAUDA

1 bunch baby carrots, peeled
1 bunch cardoons, about 4 inches long, blanched
½ pint yellow and red cherry tomat
1 bunch baby beets, roasted and pee
1 bunch golden chiogga beets, roasted and peeled
6 red spring onions, peeled and cut in half lengthwise
1 cup extra-virgin olive oil
2 tablespoons unsalted butter
3 anchovy fillets, minced
3 garlic cloves, peeled and minced
1 sprig each of tarragon, rosemary, thyme, and lavender tied together with string

Place a small bowl in the middle of a ter. Arrange vegetables on platter. Set a

Mix olive oil, butter, anchovies, and g in a pan. Warm over low heat. Pour bowl. Dip tied herb sprigs into olive oil ture and brush vegetables. Serves 6 to 8

MUSTARD-CRUSTED LAMB CHOI WITH MINT-TOMATO JAM, ROASTED FINGERLING POTATOE AND WILTED SWISS CHARD

Salt and freshly ground black pepper
1½ racks of lamb, rib bones frenched (ribs scraped clean of any scraps meat or fat) and cut into chops
2 eggs
2 teaspoons whole grain mustard
1 teaspoon Dijon mustard
1 cup bread crumbs
3 cloves garlic, peeled and minced
2 tablespoons finely chopped parsle
4 tablespoons olive oil
1 pound roasted fingerling potatoes
2 cups wilted Swiss chard, recipe follows
Mint-tomato jam, recipe follows
Johnny-jump-ups or other edible flowers, optional

Salt and pepper lamb chops to taste aside until chops are at room tempera

Mix eggs, mustards, salt and pepp taste in a bowl. Set aside.

Mix bread crumbs, garlic, parsle



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pasta primavera

2 tablespoons olive oil, salt and pepper to taste in a bowl. Set aside.

Place remaining olive oil in a large skillet over high heat. Add lamb chops and brown on all sides. Remove pan from heat. Place chops on a platter. Set aside for 4 minutes. Brush one side with egg mixture. Coat with bread crumb mixture. Place crumb-side-up on a grill-pan. Bake in a preheated 400°F oven until browned, about 7 to 10 minutes.

Place ½ cup Swiss chard in the middle of a dinner plate. Add a few roasted fingerling potatoes, 2 lamb chops, and a generous spoonful of mint-tomato jam. Garnish with Johnny-jump-ups. Repeat process. Serves 4.

WILTED SWISS CHARD

- **2 tablespoon olive oil**
- **2 pounds Swiss chard, washed and stemmed**
- **Salt and freshly ground black pepper**

Heat olive oil in a large skillet over medium heat. Add chard, cover, and cook until wilted and tender, about 5 minutes. Add salt and pepper to taste. Makes about 2 cups.

MINT-TOMATO JAM

- **2 tablespoons vegetable oil**
- **2 medium onions, peeled and diced**
- **3 cloves garlic, peeled**
- **2 jalapeño peppers, seeded and minced**
- **2 tablespoons chopped fresh ginger**
- **1 cup light brown sugar**
- **1 cup red wine vinegar**
- **¼ teaspoon cayenne pepper**
- **15 plum tomatoes, quartered, seeded, and diced**
- **¼ cup chopped fresh mint leaves**
- **Salt and freshly ground black pepper**

Heat oil in a frying pan over medium-high heat. Add onions and cook, stirring frequently, until translucent, about 3 to 4 minutes. Do not brown. Add garlic, jalapeño peppers, and ginger. Cook 3 minutes, stirring frequently. Stir in brown sugar, vinegar, and cayenne. Cook over high heat and bring to a boil. Add tomatoes. Cook until liquid begins to evaporate and mixture is thick, stirring frequently, about 25 minutes. Remove pan from heat. Stir in mint. Add salt and pepper to taste. Makes about 2 cups.

PASTA PRIMAVERA WITH PROSCIUTTO AND SAGE CREAM

- **2 tablespoons olive oil**
- **¼ pound prosciutto, cut ¼ inch thick and diced**
- **4 cloves garlic, peeled**
- **12 fresh asparagus, stems peeled and cut into 2-inch lengths**
- **1 medium zucchini, cut into ¼-inch dice**
- **2 cups heavy cream**
- **2 tablespoons finely chopped fresh sage**
- **1 tablespoon finely chopped fresh oregano**
- **1 teaspoon freshly ground black pepper**
- **1 teaspoon salt**
- **1 cup fresh peas**
- **4 plum tomatoes, diced**
- **1 jar artichokes, drained and quartered**
- **1 pound dried pasta, cooked al dente in salted water, about 10 minutes, drained**
- **½ cup freshly grated Parmesan cheese**
- **Pansies or other edible flowers, optional**

Place olive oil in a large skillet over medium-high heat. Add prosciutto and render a little fat. Add garlic and cook about 2 minutes, stirring frequently. Add asparagus and zucchini. Sauté about 2 minutes, stirring frequently. Reduce heat to medium. Add cream, sage, oregano, pepper and salt and cook until reduced by half. Stir in peas, tomatoes, artichokes, and cooked pasta. Heat through. Garnish with pansies. Serve immediately with a bowl of Parmesan cheese. Serves 4 to 6.

TOMATO AND FETA SALAD WITH TAPENADE CROSTINI

If possible, use heirloom tomatoes such as Marvel Stripe, Big Daddy, or Sunburst.

- **2 large yellow tomatoes, stemmed and thickly sliced**
- **2 beefsteak tomatoes, stemmed and thickly sliced**
- **2 cups pea shoots**
- **1 pound fresh feta cheese, broken into 4 chunks**
- **8 cherry tomatoes, stemmed and cut into wedges**
- **Extra-virgin olive oil**
- **Sea salt**
- **Freshly cracked black peppercorn**
- **Crostini with tapenade, recipe follows**

Evenly divide and overlap yellow an tomato slices in a concentric circle salad plates. Add pea shoots, feta chees cherry tomato wedges to each plate. D olive oil on top. Add salt and pepper to Garnish each plate with a slice of cr spread with tapenade. Serves 4.

CROSTINI WITH TAPENADE

- **2 cups pitted kalamata olives**
- **1½ tablespoons chopped garlic**
- **3 tablespoons capers**
- **4 anchovy fillets**
- **¼ cup basil leaves**
- **⅓ cup extra-virgin olive oil**
- **2 teaspoons freshly squeezed lemon juice**
- **1 small baguette, cut into 4 slices**
- **1 peeled garlic clove**

Place olives, chopped garlic, capers chovies, and basil leaves in a food proc and purée. Place in a bowl. Mix in oli and lemon juice until incorporated. M about 2½ cups.

Lightly toast baguette slices. Rub su with garlic clove. Spread tapenade on slices. Serves 4.

TISANE

- **3 lemon verbena sprigs**
- **1 lemon balm sprig**
- **1 mint sprig**
- **1 lemon, thinly sliced**
- **2 tablespoons honey**
- **Rock candy sticks**

Place lemon verbena sprigs, lemon sprig, mint sprig, lemon slices, and h in a 1-quart glass jar or pitcher. Add 4 hot water. Steep for 1 hour. Drain. Di sprigs and lemon slices. Serve war chilled over ice. Garnish with a rock c stick. Serves 4. ■

Athenos. Eat Exotic.

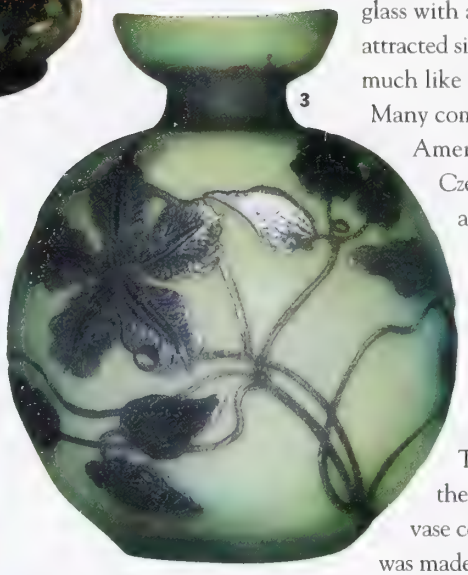


It's like you spend your whole life eating ketchup and then BOOM there's salsa. And all of a sudden everything's different. It's that way with hummus and feta, too. You can still have your bean dip or your Monterey Jack or what have you but ZOWIE here comes something quite special. Can you say paradigm shift?

Ralph and Terry Kovel tell you where it's from and what it's worth


1


2


3


4


5

1. The silver-trimmed opaque black glass vase was a wedding present to my mother in 1929. The silver is thin and appears to be glued on. The iris blossom is gray where some of the silver is missing. What is the vase worth?

R.H.E., Northridge, CA

Glass adorned with silver-deposit designs became popular at the end of the 19th century. Decorations were "painted" on the glass with a chemical that attracted silver in a process much like electroplating. Many companies in America, Czechoslovakia, and Germany manufactured silver-deposit glass, so it is difficult to say where your piece is from. The irises and the shape of the vase confirm that it was made about 1930. Because the layer of silver on designs like yours is very thin, it will wear off if cleaned too often. Although your vase would bring $200 if perfect, the worn silver lowers the value to $75.

2. My grandmother, who came from Germany, owned this 6-inch-high vase. The bottom is stamped with a green eagle and the inscription "C.T. Germany." Can you tell me about it?

D.D.E., Park Forest, IL

C.T. stands for C. Tielsch, a partner in the Altwasser, Germany, pottery where your vase was produced. The company, founded in 1848, was acquired by C.M. Hutschenreuther in 1918 and it continued to use the mark until 1945. The style of the hand-painted flowers on your piece suggests that it was made about 1900. It might sell for $75.

3. This 8-inch vase was given to my mother-in-law as an engagement present more than 50 years ago. It is made of opalescent glass with a raised pattern of plum-colored leaves and vines. The back is signed "Gallé." Can you tell me the history of this piece?

D.L., New York, NY

Emile Gallé designed glass, pottery, furniture, and other decorative objects in the Art Nouveau style. He started his glassworks in France in 1874. He died in 1904 and the firm continued in business until 1931. Gallé cameo glass like yours is made from several layers of glass. The top purple layer was cut to expose the white glass beneath. A similar example is in our price book at $2,000.

4. I bought this vase in a tiny antiques shop in New England and was told it is majolica. What can you add?

D.N., Westport, CT

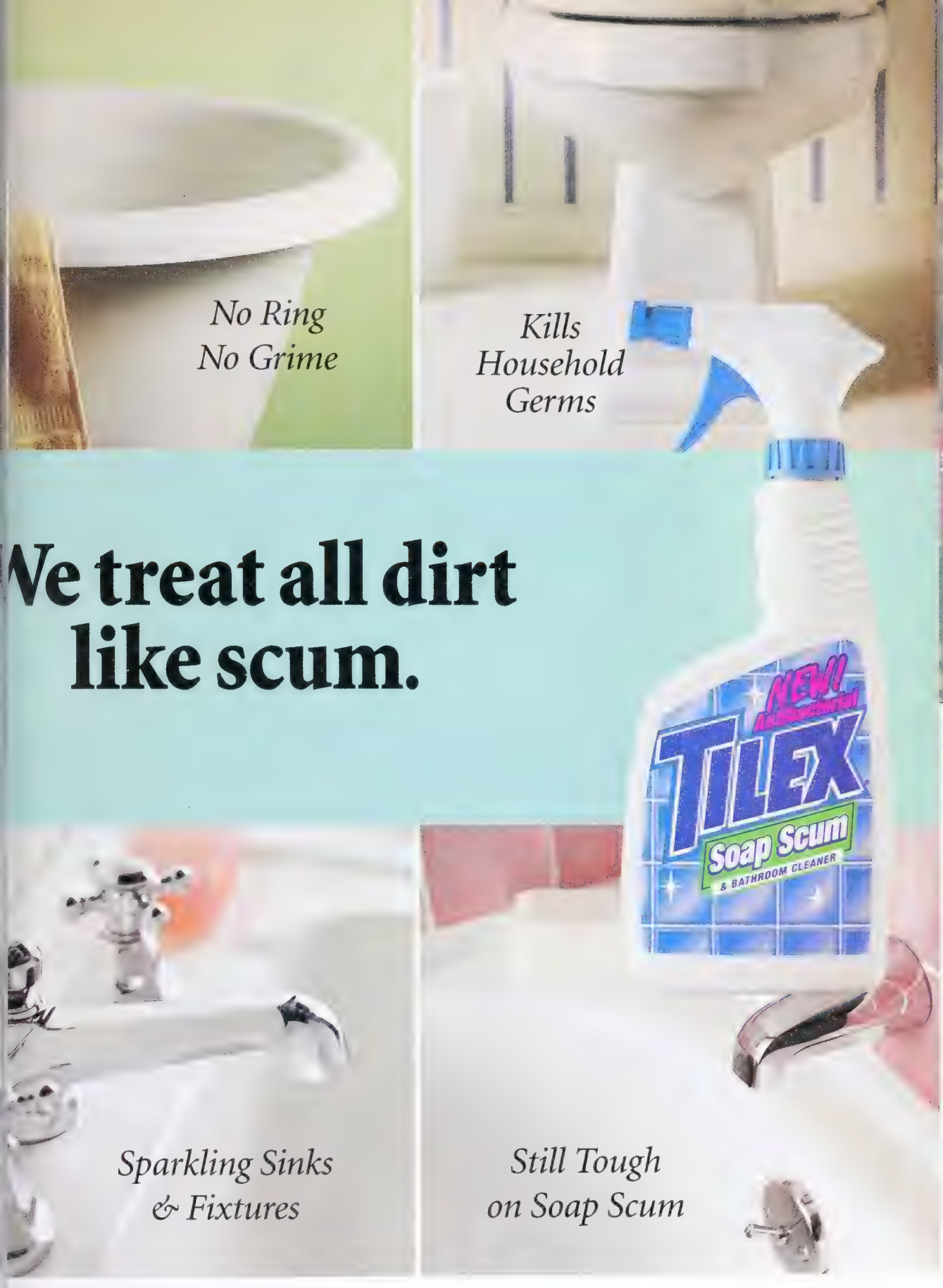
Yes, your vase is majolica, a special type of pottery glazed with an opaque tin enamel that covers the color of the clay. It can be identified by its bright turquoise blue, green, red, cobalt blue, yellow, pink, or white colors. Although majolica has been ma since the 14th centur most pieces bought tc were produced in the 19th and early 20th centuries. The Art Nouveau design of yo piece suggests that it i from France, probably from around the late 1800s. Your 10-inch v by an unknown make would go for about $4

5. These two vases u given to my grandmo by a sailor coming ba from Japan about 50 years ago. They are s than 2 feet high. On was broken and glue back together.

Croton-on-Hudson

Satsuma pottery—decorated with large figures of immortals, intricate borders, and trim—has been made Japan since the late 1 century. Your Satsum like floor vases were probably produced between 1900 and 192 Earlier Satsuma rarely used such dark colors. in good condition, yo pair would be valued about $1,000, but the broken one is now wo only about $250.

To ask the experts, send color photograp and information—siz materials, markings— Ralph and Terry Kov c/o House Beautiful, 1700 Broadway, 29t Fl., New York, NY 10019. The Kovels answer selected quer on this page. They re that they cannot retu photographs or reply readers personally.



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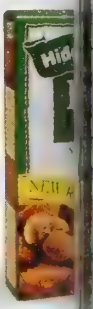
Carolyn Davis

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Carolyn



barbecuing tradition with KC Masterpiece®'s Barbecued Beef Skewers.
NEED: ¾ cup **KC Masterpiece Barbecue Sauce**, 1 lb. beef flank or sirloin steak*,
d shallots or green onions, 1 Tbs. lemon juice, 1 ½ tsp. grated lemon peel, and 4
ic and pressed pepper, to taste. WHAT TO DO: Cut beef diagonally into thin strips
. Thread onto 16 skewers†, allowing one to two ribbons of beef per skewer. In
ombine barbecue sauce, shallots, lemon juice, lemon peel, garlic and pepper.
red beef generously with sauce mixture. Place over hot coals in covered grill.
inutes on each side. A hot and spicy spread that is sure to please!

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Thoughts of Home

Continued from page 22

up to the stable, down to the dock. Finally buyers had emerged—a couple without children.

The timing was right. By then it was clear that Colin needed the company of his peers all year round, access to a good school, the stimulation of children's theater and museums, the immediacy of a neighborhood and the involvement of his friends' fathers who would include him in their sons' activities.

I left at the end of a blizzard with the driveway barely passable and drifts up to the first-floor windows. Colin had gone to stay with my parents. I turned the thermostat down so that the remaining fuel would be conserved. The old rooms had a chill as I toured them. On my final round, I noticed ice backed up on the master bathroom windowsill, inches deep and still forming. Poking my head outside, I saw water trailing down the stone facade from underneath the cornice on the third floor. The house seemed to be weeping.

"Come what might," Bertha wrote in 1923, "it was the life we elected to live." And I can say the same. Within that little world, decisions had been made, consequences accepted. It was the center of the spiral of my growth and Colin's too, shaped like the fossils we used to trace in the rock shelf. I will not spend eternity here with Bertha, but this house will be mine as long as I am able to remember. ■

This is Karen McCarthy Cady's first publication in a national magazine. A former stockbroker, she is currently the buyer of regional books for a bookstore in Burlington, Vermont, where she lives with her son.

In the Garden

Continued from page 53

In the South, where other species might not be able to withstand the heat, the Louisianas will thrive if you remember their swampy origins and give them plenty of water. There are irises for drier climates as well, notably the Spurias, which will flourish for years even in neglected or abandoned gardens, and the desert-loving Arils.

Now my own iris collection—half a dozen tired old beardeds and a few Siberians wheedled from friends—seems thoroughly inadequate, and the iris moment in my garden briefer by far than it has to be. I've been drawing up my wish list all summer: the ruffliest beardeds, pink and peach Louisianas, pure white Siberians, and maybe even an *Iris tectorum* or two, the so-called roof iris once cultivated on roofs in Japan as thatch. Someday, when someone is looking at photographs of a grandmother's garden, and the grandmother in question is me, I want the record to show irises in all the colors of the rainbow and a thousand shades in between. ■

NOW IS THE TIME TO PLANT

Iris growers begin digging and shipping bearded irises in July; the planting and dividing season, depending on location, goes from July into September. Beardeds established now will usually bloom next spring. For non-beardeds, check species requirements, particularly if you live in the north. Certain species—Louisiana and Siberian, for example—fare better with spring planting. Choose a site that receives at least four to six hours of full sunlight a day. Except for the varieties that are happy in moist conditions, irises need excellent drainage; raised beds are ideal. As protection against borers and diseases when dividing beardeds, our contributing garden editor, Ken Druse, recommends dipping newly cut rhizomes in a bleach solution (10 percent bleach, 90 percent water) for ten seconds before replanting. To join the American Iris Society, write to P.O. Box 55, Freedom, CA 95019. *The Gardener's Iris Book* by William Shear ($25) is published by the Taunton Press.

City File

Continued from page 49

caramelized grapes and toasted pole

Though the conventionally luxe decor of the Club del Nautic the Hotel Lopez de Haro (Ob Orueta 2-4; 423-5500) has nothing e faintly naval about it, the perfectly pared seafood dishes make it a wo while port of call. Was it my overac imagination, or did the silvery-skir steamed halibut, with its upturned and skewered circles of squid amid a of squid ink, bear an uncanny res blance to Gehry's masterpiece muse An irresistible dessert is the haze soufflé with thyme ice cream.

HOTELS: New York's Guggenheim its VIP groups and guests up at Hotel Lopez de Haro (Obispo Orue 423-5500), on a quiet side street onl teen minutes on foot from the museum. Though its guest rooms rather small, the bathrooms are su the staff is uncommonly attentive has a better-than-average commar English, not to be expected in a pro cial city that is still new to mass tou Rooms from $185 for a double.

On the city's version of Pa Étoile, the Hotel Carlton (Plaza erico Moyúa 2; 416-2200) is a Be Arts landmark that offers larger ro and a more imposing atmosphere the Lopez de Haro. Rooms from $ for a double. Beyond those two addresses, there's a steep fall-off in ity as most other hotels in town decidedly commercial grade. Becau Bilbao's newfound popularity du holiday seasons and influxes of up tour groups in spring and summe sure to reserve well in advance. ■

The Guggenheim Museum Bilbao is open daily from 11:00 A.M. to 8:00 9:00 P.M., except Mondays, January Good Friday, July 31, August 15, and December 25. Sunday hours are 11:00 A.M. to 3:00 P.M. Free guided tours are given in Spanish and English at 1:00 P.M. and 4:00 P.M. No advance ticket reservations are needed, and members of New York's Guggenheim Museum are entitled to free admission.





This is what happens
when you send a lemon drop
to France for a semester.

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

COVER *Architect:* Roger Bartels Architects. For more details, see Reader Information for "Wise Folly," page 86.

30 EASY DOES IT *Top right:* **Cargo dinner plate,** $18.75/ea.; **salad plate,** $15/ea.; **bowl,** $11.25/ea.; **mug,** $11.25/ea.; **15″ oval platter,** $87.50/ea.; **10.5″ covered casserole,** $112.50; **salt and pepper shakers,** $31.25/pr; **11″ rectangular baker,** $81.25; **14″ glass vase,** $100. *Right bottom:* All sheets are 100% cotton: **Bisque fitted sheet,** $40/queen; **Saffron flower flat sheet,** $54/queen; **textured plaid blanket,** $90/full/queen; **Saffron stripe duvet cover,** $190/full/queen; **Saffron flower pillowcases,** $44/pr.; **Pleated Lines pillow,** $50; **Knitted Dot pillow,** $50. *Bottom left:* **Thin stripe towel,** $19/bath towel; **ticking stripe towel,** $19/bath towel; **tweed texture towel,** $19/bath towel. *Top left:* **Khaki fitted sheet,** $40/queen; **Ginko flower,** $54/queen; **textured plaid blanket,** $90/queen; **Ginko plaid duvet cover,** $190/full/queen; **Ginko plaid pillowcase,** $44/pr.; **solid percale pillowcase,** $31.50/pr.; **Pleated Lines pillow,** $50; **covered suger bowl,** $25. Calvin Klein Home, the Khaki Collection; for stores: 800-294-7978.

32 THE JOY OF PAINT **Eric Cohler,** Eric Cohler, Inc., 17 E. 96 St., New York 10128; 212-876-1518; **Tom Delcambre,** Tom Delcambre Interior Design, 836 Valence St., New Orleans, LA 70115; 504-896-2318; **Curtains**—The Curtain Exchange, 3947 Magazine St., New Orleans, LA 70115; 504-897-2444; **Anne McGee,** Anne McGee Inc., 810 Henry Clay St., New Orleans, LA 70118; 504-4320-2858; **Charlotte Moss,** Charlotte Moss & Co., 16 E. 65 St., New York 10021; 212-772-6244; **Carol Wren,** Wren's Tortine Shade & Design, Inc., 1533 Prytania St., New Orleans, LA 70130; 504-525-7409.

38 RIDING A CURL OF HER OWN *Designer:* **Elizabeth Paige Smith.** Designs available at Design & Decorative Art, 8210 Melrose Ave., Los Angeles 90046; 323-782-9173; fax: 323-782-9178. Web site: www.epsdesign.com.

40 SHEER SENSATIONS *Page 40: Clockwise from top left:* **Solas,** #BN8288/5, 59″ w.—Sanderson (T); 212-319-7220. **#3924 Glasgow**-G626 in color G626, 45″ w.—Pindler & Pindler (T); 310-289-0200. **Organza Barre in sesame,** 53″ w.—J. Robert Scott (T); 212-755-4910. **Herbal Printed Sheer** #BN8327/1, 59″ w.—Sanderson, see above. **Black and sheer stripe,** Paul #8216.801, 130″ w.—Zimmer + Rohde (T); 212-758-5357. **Spinnaker** #F1720/10, 59″ w.—Osborne & Little (T); 212-751-3333. **Tea Room Plaid Sheer in Swiss blue,** 51″ w.—Brunschwig & Fils (T); 212-828-7878. **Worsted sheer jaune** #9004/02, 58″ w.—Chelsea Editions (T); 212-758-0005. **Techno** in porcelain #9040/01, 118″ w.—Pollack & Assoc. (T); 212-421-8755. *Page 42: Clockwise from top right:* **Vassar linen sheer in oyster** #HCW55139-WGO, 59″ w.—Hinson (T); 212-688-5538. **Shimmer sheer in ivory**—Lee Jofa (T); 800-453-3563. **Daisy** #BL6577/1, 59″ w.—Sanderson, see above. **Raphael,** #69088-1, by Rubelli—Bergamo (T); 212-888-3333. **Vignette** #9028/01 white lace, 55″ w.—Pollack & Assoc., see above. **Adule** #4872/576—Boussac of France (T); 212-421-0534. **Clouds,** in Snow #L7603-01—Larsen (T); 212-753-4488. **Delicate Trellis Voile** in ivory, #3008/01—Chelsea Editions, see above. **Echoes,** in Opal, #NC1012-262—Nancy Corzine (T); 212-223-8340.

60 CUTTING EDGE The Modern Fan Co. (M), 701 Mistletoe Rd., Ashland, OR 97520; 541-482-8545; fax: 541-482-8418. Web site: www.modernfan.com.

66 TIDAL PULL *Designer:* **Kelly Harmon,** Kelly Harmon Interiors & Design, 260 W. Channel Rd., Santa Monica, CA 90402; 310-230-6717. *Architect:* **Philetus H. Holt III,** Holt Morgan Russell, 350 Alexander St., Princeton, NJ 08540; 609-924-1358. *Contractor:* **Eric Lovelace,** Lovelace Construction, 32 Water St., PO Box 1467, Sag Harbor, NY 11963; 516-725-2050. *Flower arrangements:* Flowers by Beth, Beth Eckhardt, 136 Main St., Amagansett, NY 11932. *Terrace:* **Garden chairs; blue glasses**—Ruby Beets (R,T), 1703 Montauk Hwy., Bridgehampton, NY 11932; 516-537-2802. *Dining room:* **Farm table; chairs**—Henrik Aarestrup Scandinavian Antiques (R,T), 8436 Melrose Place, Los Angeles 90069; 323-655-5565. **Chandelier,** by Tage Anderson, similar—Leif (R,T), 8922 Beverly Blvd., Los Angeles 90048; 310-550-8118. **Gold-leaf mirror**—The American Wing (R,T), 2415 Montauk Hwy., Bridgehampton, NY 11932; 516-537-3319. *Kitchen:* **Range**—Wolf (M); 800-366-WOLF. **Custom painting,** range hood—Karin Linder; 212-598-0559. **Table**—Ruby Beets, see above. *Living room:* **Settee fabric,** $12.95/yd.—Diamond Foam & Fabric (R,T), 611 S. La Brea Ave., Los Angeles 90036; 323-931-8148. *Bathroom:* **Tub**—Kohler (M); 800-4KOHLER. *Guest bedroom:* **Netting**—Pier 1 (R); for stores: 800-245-4595.

72 PLAY IT AGAIN *Designer:* **Lee Mindel and Peter Shelton,** Shelton, Mindel & Assoc., 216 W. 18 St., New York 10011; 212-243-3939. *Living room:* **Chairs,** designed by Gio Ponti—Themes & Variations (R), 231 Westbourne Grove, London W11 2SE, England; 011-44-171-727-5531. **Side table,** designed by Charlotte Perriand—Galérie Jousse Sequin (R), 34 rue de Charonne, 75011 Paris, France; 011-33-147-00-32-35. **Ultrasuede sofa**—Shelton, Mindel & Associates, see above. **Coffee table,** designed by Poul Kjaerholm—Fritz Hansen for Knoll (R,T), 105 Wooster St., New York 10012; 212-343-4000. *Dining room:* **Table,** designed by Eero Saarinen—Knoll, see above. **Chairs,** designed by Jean Prouvé—Galérie Jousse Seguin, see above. *Bedroom:* **Bedding**—Nancy Koltes Associates (T); 212-995-9050. **Armoire**—Shelton, Mindel & Associates, see above.

76 SHIFTING GEARS *Designer:* **Waldo Fernandez,** Waldo's Designs and Waldo's Collection, 620 N. Almont Dr., Los Angeles 90069; 310-278-1803; fax: 310-278-4596. Waldo's Designs, 223 E. 58 St., New York 10022; 212-308-8688. *Living room:* **Wall paint,** 50% linen, 50% white—Benjamin Moore Paint Co. (M); for stores: 800-826-6723. **Rug,** Irish matting, golden—Waldo's Collection, see above. **Striped, floral fabric,** Ralph Lauren St. Petersburg Stripe—Hinson & Co.; 310-659-7075. *Living room 2:* **Sofa, Jake,** #5047—Waldo's Designs, Los Angeles, see above. **Sofa upholstery,** Parramore Island—Rogers & Goffigon Ltd. (T); 212-888-3242. **Floor lamp,** #489—Waldo's Designs, New York, see above. **Coffee table; old painter tray**—Amy Perlin Antiques (R), 306 E. 61 St., New York 10021; 212-593-5756. *Kitchen:* **Hardware**—Details (R,T), 8625½ Melrose Ave., Los Angeles 90069; 310-659-1550. **Chandelier,** #564—Paul Ferrante (R,T), 8464 Melrose Pl., Los Angeles 90069; 323-653-4142. **Sideboard; chairs**—Waldo's Designs, New York, see above. *Bathroom* **Footstool**—J.F. Chen (T); 323-655-6310. **Sconces,** #4003—Waldo's Designs, Los Angeles, see above. **Framed mirror**—Jerry Solomon (R,T), 960 N. La Brea Ave., Los Angeles 90038; 323-851-7241. **Magnifying mirror**—Waldo's Designs, New York, see above. *Bedroom 1:* **Wicker chair**—The American Wing (R), PO Box 1131, Bridgehampton, NY 11932; 516-537-3319. **Mirror**—Waldo's Collection, see above. *Bedroom 2:* **Sheets**—The Grand Acquisitor (R), 110 N. Main St., E. Hampton, NY 11937; 516-324-7272. *Bedroom 3:* **Sheets**—The Grand Acquisitor, see above. **Paint**—Green/brown, #6482—Benjamin Moore, see above. *Bedroom 4:* **Bed frames**—Waldo's Designs, Los Angeles, see above. **Sheets**—The Grand Acquisitor, see above. **Side table**—Waldo's Collection, see above.

86 THE WILLOWRY Fair Mill Design Inc., R.R. 3, Omemee, Ontario K0L 2W0, Canada; 705-799-5331. For more on the Willowry Festival: LongHouse, 516-329-3568.

88 ALOHA SPIRIT *Designer:* **Jarrett Hedborg, Jarrett Hedborg Interior Design,** 8811 Alden Dr. #11, Los Angeles 90048; 310-271-1437; Neil Korpinen, Korpinen & Erickson Design Assoc., PO Box 1510, Summerland, CA 93067, 805-565-0303. *Entry hall:* **Stained glass window,** co-designed and executed by George C. Scott; 206-521-0594. **Bamboo stand,** by Gre son—Korpinen & Erickson Design Assoc., see above. **Tile work,** by Denis O'Conn 763-2135—Nancy Kintisch, Off-White Castle Studio (T); 323-663-3930. *Dining room* Gregga, customized by Jarrett Hedborg—Richard Mulligan-Sunset Cottage (T); 323-65 **Tabletop,** custom painted by Nancy Kintisch, see above. **Chairs,** Bielecky Bros.—Hi Co. (T); 310-659-7075. **Chair fabric,** Hibiscus, #90-65—Tahiti Imports (R), 1450 Al Blvd. #1245, Honolulu, HI 96814; 808-941-4539. **Lahala mat**—The Bamboo Barn (Ward Ave., Honolulu, HI 96814; 808-593-2229. **Lamp shades**—Paul Ferrante (R,T), 84 rose Pl., Los Angeles 90069; 323-653-4142. *Living room:* **Sofa,** Dorchester, by Jarrett He Nancy Corzine (T); 310-652-4859. **Sofa table,** Butternut—Richard Mulligan-Sunset (see above. **Plaid pillow fabric, armchair fabric,** Bellmont, #1688-2—Fonthill (T); 2 6700. **Floral fabric**—Hoffman California Fabrics (T); 949-770-2922. **Decorative pai** Nancy Kintisch, see above. **Paintings,** by Gary Breitweiser—Studio 2 Antiques (R), 9 Puerto Vallarte, Santa Barbara, CA 93103; 805-965-8100. **Oil jar**—Gladding McBean (M); 916-645-3341. *Master bedroom:* **Vintage fabrics**—Golyester (R), 136 S. La Brea A Angeles 90036; 323-931-1339. **Drapery fabric, armchair fabric,** Hibiscus—Tahiti Imp above. **Chaise fabric, bedskirt fabric,** Bellmont—Fonthill, see above. **Armchair fabric** Lauren—Hinson, see above. **Lahala mat**—Bamboo Barn, see above. **Swing-arm la** Casella—Kenro Light (T); 310-659-6510. **Rag rugs,** Cheryl Korpinen Textiles—Korp Erickson Design Assoc., see above. **Charcoal drawing**—Studio 2 Antiques, see abov *bedroom:* **Cabinets, paneling, doors** by Greg Erickson—Korpinen & Erickson Design ates, see above. **Standing lamp**—Richard Mulligan, see above. **Nautical pillow,** T-sh ric—Toes on the Nose (R), 915 S. Coast Hwy., Laguna Beach, CA 92651; 949-497-32

96 TASTE OF SUMMER *Page 96:* **Brown cups and saucers,** handleless, $115—F Goodman (R), 754 Fifth Ave., New York 10019; 212-753-7300. **White Margot dinner, white Margot buffet,** $75/ea.—Aero (R), 132 Spring St., New York 10012; 212-966-150 **ware,** Vergeze, silver plate, $85/5-pc. setting; **silver plate chargers,** $45/ea.; **pewter pitche** Deux, $204—Source Perrier (M); for stores: 800-768-2291. **Red-wine glasses,** Uuma, $ Iitalla at Hackman Tabletop (M); for stores: 800-448-8252. **Tumblers,** "dot", from, $2 Vietri (M); 800-277-5933. **Lavender napkins,** by Christian Lacroix, $13/ea.—Christofle for stores: 800-799-6886. **Glass candlesticks,** by Mathias, from, $295—Takashimaya (Fifth Ave., New York 10022; 800-753-2038. **Cake plate,** $360—Penshurst Trading (M); 2 5266. **Leaf plates,** $4.50/ea.—Felissimo (R), 10 W. 56 St., New York 10019; 800-565-6785 Diaphane, from $75—Bernardaud (M); for stores: 800-884-7775. *Page 97, clockwise from* **Pitcher,** $48—Ad Hoc Softwares (R), 410 W. Broadway, New York 10022; 212-925-2652 **boat,** $30—Villeroy & Boch (M); for stores: 800-VILLEROY. **Butter dish,** $65—ABC C Home (R), 888 Broadway, New York 10003; 212-473-3000. **Lavender cups and saucers—I** Goodman, see above. **Wooden charger,** $65—Intérieurs (R), 114 Wooster St., New Yor 212-343-0800. **Hurricanes,** $235/ea.—Iittala at Hackman Tabletop, see above. **Large Fe ers,** $58/ea.—Global Table (R), 107 Sullivan St., New York 10012; 212-431-5839. **Small** $40—Interieurs, see above. **Tablecloth,** $148—Barneys New York (R), 660 Madison Av York 10021; 800-777-0087. **Wire dome,** $14—Crate & Barrel (R); 800-996-9960. **Flat** Alain Poujol (M); 011-33-473-514297. **Vase,** $620—Seguso Viro (M); 212-696-1133. Thumbprint by Elsa Peretti, from $20/ea.—Tiffany & Co. (R), 727 Fifth Ave., New York 800-526-0649. *Page 98, clockwise from top left:* **Cup and plate,** $80/ea.—Rosenthal (M); fo 212-696-1846. **Glasses,** Executive, $52/ea.; **napkins,** $20/ea.—Ralph Lauren Home Co (R); 212-642-8700. **Flatware,** Oregon, $125/5-pc. setting—Couzon at Lunt Silversmiths stores: 800-242-2774. **Bowl,** #613, $125—Nambé (M); for stores: 800-443-0339. **Sky bl** Quadro, $63—Royal Copenhagen (M); 212-759-6457. **Placemats,** $45/ea.—Felissimo, se **Water jug; tumblers,** Cosmos—Saint Louis (R); 800-238-5522. **Lantern,** $435—MoMA Store (R); 800-793-3167. **Glass tray,** $275—Barneys New York, see above. **Blue vase,** $119—Royal Copenhagen, see above. **Milan coffee cup and saucer,** $30; **plate,** $30- Worcester at The Royal China & Porcelain Companies, Inc. (M); 800-257-7189. **N** $20/ea.—Ralph Lauren, see above. **Flatware**—Ad Hoc Softwares, see above. **Porcelai** $55—Bergdorf Goodman, see above. **Glasses,** Stella, $20/ea.—Iitalla at Hackman Table above. **Tray,** $40; **white opaque glasses,** $25/ea.—Aero, see above. **White striped** $20/ea.—J.G. Durand International (M); 800-293-2675. **Small glasses,** $28/ea.—ABC & Home, see above. **Napkin,** Trianon, $13—Christofle, see above. *Page 99:* **Roun** Jonathan Adler, $32/ea.—Ad Hoc Softwares, see above. **Square plate,** $56/ea.—ABC C Home, see above. **Napkin,** $14—Area (M); 212-924-7084. **Wineglasses,** Parker, $20/ea.— Klein Home (R); 800-294-7978. **Coffee cup and saucers,** Ego, $26/set—Arabia at H Tabletop, see above. **Flatware,** Orient, $125/5-pc. setting—Couzon at Lunt Silversmi above. **Small votives,** $78/ea.—MoMA Design Store, see above. *Page 100, clockwise from* **Green bowls,** $24/ea.; **plates,** $30/ea.—Bergdorf Goodman, see above. **Tray,** $475—A above. **Green tumblers,** Mosaique, $250/ea.—Baccarat, Inc. (M); for stores: 800-777-0100 **square platter,** $60—ABC Carpet and Home, see above. **Napkin,** $4.75—Ad Hoc So see above. **Tray,** $81—Couzon at Lunt Silversmiths, see above. **Ice bucket,** Epsilon, sterli $2,024—Puiforcat (M); for stores: 800-993-2580. **Coasters,** $2.50/ea.—Ad Hoc Softwa above. **Footed teak bowl,** $85—Felissimo, see above. **Grappa glasses,** $46/ea.—Ralph Home Collection, see above. **Sugar and creamer,** $32.50/ea.—Dansk (M); for stores: 8 2675. **Thermos,** $24—Ad Hoc Softwares, see above. **Banana-leaf dishes,** $25/ea.—ABC and Home, see above. **Tray,** palm fiber, $46—Global Table, see above. *Page 101:* **Tea** $20—Felissimo, see above. **Square plates,** $20/ea.; **green glasses,** $20/ea.—Barneys New Y above. **Brown dinner plate,** $25/ea.—Dansk, see above. **Mahogany chargers,** $27/ea.— (M); for stores: 800-999-2811. **Wineglasses,** $20/ea.—J.G. Durand International, see abov **kins,** $8.50/ea.—Ad Hoc Softwares, see above. **Flatware,** $395/5-pc. setting—Takashim above. **Oval dishes,** $38/ea.—Global Table, see above. *Location:* Vicente Wolf.

102 WISE FOLLY *Architect:* **Roger Bartels Architects,** 27 Elizabeth St., S. Norw 06584; 203-838-5517. *Designer:* **David Birn;** 718-349-2969. *Artist:* **Philip Creech,** 308 St., #4A, New York 10025; 212-865-2017 and 806-228-4770. **Floor painting:** David Zi 7 St., Brooklyn, NY 11215; 718-788-9107.

106 SPLENDOR ON THE ROCKS *Architect:* **Sverre Fehn,** Fastingsgaten #1, 035 Norway; 011-47-2260-6694; fax: 2260-6696. *Project architect:* Henrik Hille. *Contract* tersen Bygg AS, PO Box 1319, 3702 Skien, Norway; 011-47-3559-5733. **House size:** 2 ft. **Lot size:** 1.25 acres.

112 A COOK'S EDEN Old Chatham Sheepherding Company Inn, Shaker Muse Old Chatham, NY 12136; 518-794-7733. *Tisane:* **Cherry oval Shaker tray,** #11, $53— Museum and Library (R), Shaker Museum Rd., Old Chatham, NY 12136; 518-794-9100 **linen napkin,** $14.50—Simon Pearce (R), 500 Park Ave., New York 10022; 212-42

CORRECTIONS

In the Reader Information for the story "Dealer's Choice" on pages 112 to 117 in th 1999 issue, two fabrics were incorrectly credited. The office curtain fabric name is Pa 3942/61. The fabric on the loveseat is Torre del Oro 3297/20. Both fabrics are av through Savel, Ltd. (T); 305-444-1220.



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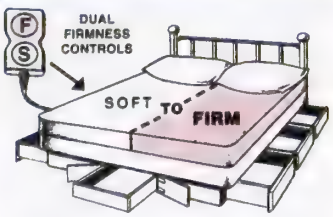
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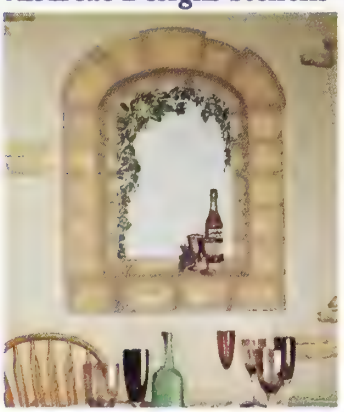
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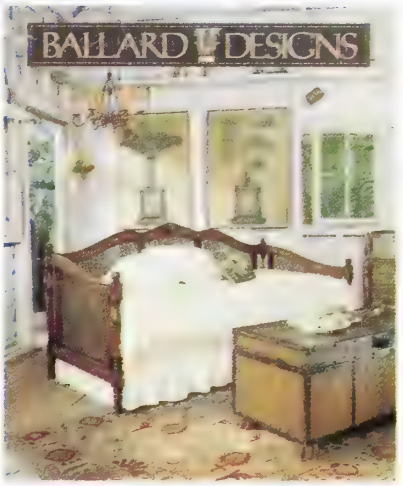
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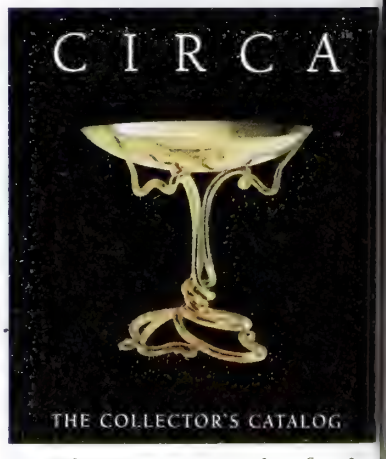


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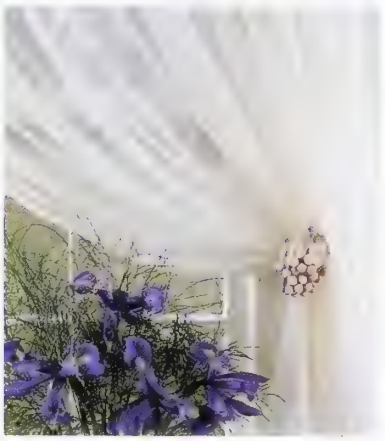
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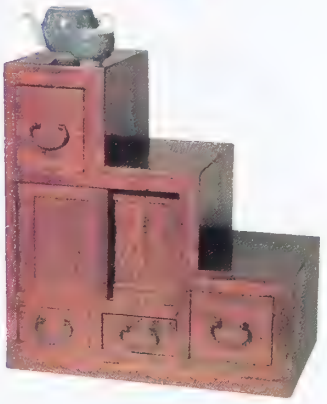
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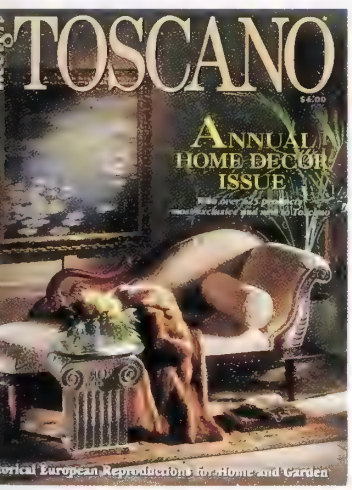
$2

To Order Catalogs: [illegible]

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Saturday and Sunday [illegible]

Design Toscano



ired recreations which will bring rich traditions of European orative arts to your home. Classic Gothic sculptures, opulent delabras and timepieces, heirloom ity accent furniture, masterpiece vases in elegant wood frames ... a e hint of what awaits you.

$3

Diamond Essence

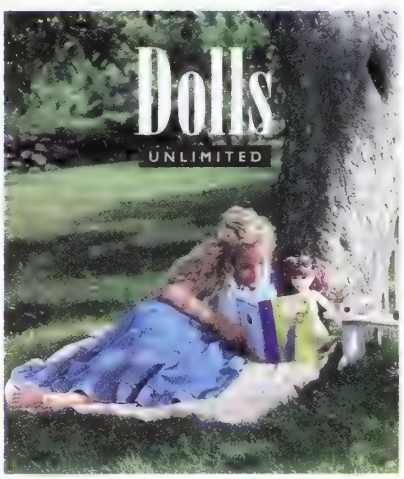


LOOK LIKE A MILLION

Discover *Diamond Essence* a complete fine jewelry catalog established in 1978. "Million dollar" jewelry that features Simulated and Genuine diamonds/gems, watches to match your lifestyle. Over 600 hard-to-find designs, all within your reach. New-customer 30% discount.

Free

Dolls Unlimited



Dolls Unlimited™ catalog offers a unique collection of beautiful dolls, clothing and accessories. All kinds of styles from hip to fantasy to high fashion. For girls ages 6-12.

$1

25

Dressler Stencil Co.



Turn your hallway or entryway into an open Casablanca retreat. Easy to use stencils from Jan Dressler. 64 page catalog and resource guide - over 500 stencil elements, paints, brushes and plenty of ideas. Detailed instructions on all designs. All stencil orders shipped 2-day air. Color catalog:

$6

26

Edward R. Hamilton, Bookseller

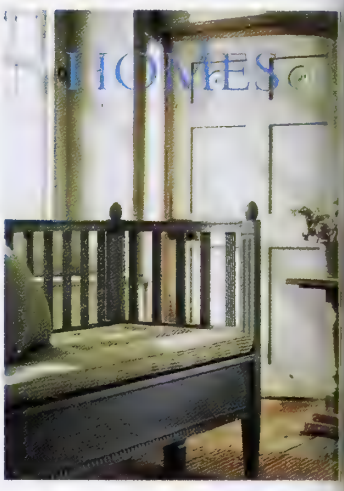


America's *biggest* bargain book selection. Save up to 80% on recent overstocks, imports, reprints. Save 30% on current books and today's best sellers! Home Decorating, Gardening, Cooking, Fiction, Nature, Biography – over 60 subject areas, hundreds of new arrivals monthly. Quality hardcover books, starting at $3.95. Catalog,

Free

27

Exposures Homes



Fine furnishings and accents that off the best of several worlds, from class to contemporary, farmhouse to fin siècle. Most pieces are crafted to o exclusive specifications and a unmatched for style and value. They a shown in distinctive home settings th give you a true sense of scale and effe

$3

Fall & Holiday Catalog Collectio

28

Fran's Wicker & Rattan Furniture



From spectacular sets to the hard to find specialty items ... all from Americas oldest and largest wicker and rattan importer. Widest selection, highest quality and guaranteed lowest prices. Major brands 50% - 55% off list. New 64 page color catalog, $3 (credited with order). Visit us at www.franswicker.com

$3

29

Garnet Hill



We like to look at familiar things from new angles. Using the highest quality natural fibers, we take everyday products like bed sheets and quilts and give them our exclusive design twist. Also, a unique and extensive assortment of distinctive women's clothing, luxurious lingerie and bright kids' wear.

$3

30

Golden Valley Lighting



Save up to 50% on first quality lightir Free Delivery when you order from c 80-page catalog, or shop online www.gvlight.com No sales tax. Over 5 chandeliers, ceiling lights, w brackets, outdoor lights and lam featuring tiffany, traditional, transitio and casual styles. Serving custom since 1926. www.gvlight.com

$3

GRANITEBAY
INTERIORDESIGN
Picture Gallery



oking for the perfect picture to mpliment your home? *Granite Bay rior Design's Picture Gallery* catalog is just at you need. Our color catalog has ndreds of framed pictures and rors to suit any decorating style or décor.

$2

32

Hancock's of Paducah

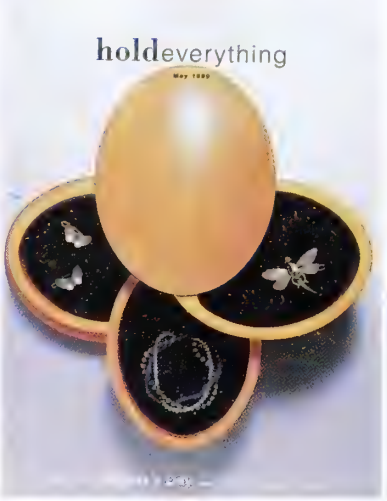


The most beautiful fabrics in the world brought to your dootstep! Our "Fabrics for the Home" catalog offers thousands of drapery and upholstery fabrics. Tassels, trims, pillows, hardware, and so much more. Custom workroom services. Participate in our Samples of the Month program to enjoy monthly sample shipments to see and feel the latest fabrics.

$2

33

Hold Everything



Hold Everything. Home organization that makes sense. Look for unique home office ideas, wardrobe protection, media storage, closet organization, shelving and containers to suit every need. One year for $2. U.S. only.

$2

To Order Catalogs:
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The
Horchow
Collection



e best the world has to offer. bring you the freshest ideas urnishings, collectibles, dinnerware, ens and fashion, all in a wide ection of styles to suit your tastes. e one year subscription fee is licable toward your first purchase. eign, $10.

$5.50, $10

34

HORCHOW HOME



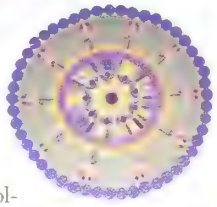
Your world never looked better. Distinctive, quality furniture, rugs, tableware, art objects, decorative ideas, all the things that make a house a home are delivered right to your door. One year subscription, (Cost applicable toward your first purchase). Foreign $10.

$5.50, $10

35

JUDI BOISSON
AMERICAN HOME COLLECTION





112 full color pages capturing the beauty and splendor of the best of *Judi Boisson* American Home Collection. Featuring handmade quilts, linens, rugs, throw pillows.

USA • **$12** OVERSEAS • **$20**

37

Just Pretend, Inc.



Magical playthings to take your children to the land of make-believe. Enchanting fantasy dolls with books and beautiful accessories. Sturdy wooden vehicles. Role-playing kits with realistic gadgets and costumes. Dress-up collections that mix, match and transform. For boys and girls ages 2-12. Available exclusively from the *Just Pretend*™ catalog.

$1

38

KraftMaid Cabinetry



KraftMaid Cabinetry's got your style. Personalize our selection of wood and laminate cabinetry with rich finishes, designer accessories and space saving features. With recognition as a *Consumers Digest Best Buy* two years in a row, unsurpassed construction features, an unrivaled furniture finish and limited lifetime warranty, the look you choose is guaranteed to last! Free kitchen planning guide. www.kraftmaid.com

Free

39

Lanac Sales™



For over 40 years *Lanac* has been servi thousands of brides. Take advantage our unbeatable prices on your Chi Crystal, Silverware, Giftware and Jewel We carry and stock all major bra names such as Lenox, Royal Doulto Waterford, Reed & Barton and ma more! Register with *Lanac* and you'll so much more - because your guests v be paying so much less. Satisfacti Guaranteed.

Free

Fall & Holiday Catalog Collectio

40

The Lang Companies™



The Lang Companies offer beautiful stationery and collectible products which will delight and inspire you. Send for our new catalogue featuring Lang Graphics, Main Street Press & Bookmark Cards and calendars and collectible gifts from Lang & Wise.

$2

41

Lindal Cedar Homes



Thinking about a custom home? Every *Lindal* cedar home is an original. Spacious, light and imaginative. Each home is a custom creation designed to fit your needs and dreams. To start planning your dream home, order our FREE information packet. www.lindal.com

Free

42

linensource



YOUR SOURCE FOR HOM FASHIONS

Linensource offers an inspired select of the latest fashion and traditio bedding, handmade quilts and s covers. Also, an extensive collection home furnishings, window treatme and decorative accents. Linenso brings Quality, Choice and Value ri to your doorstep.

Free

London Lace



...lon Lace offers the definitive collection ...Nottingham and Madras lace window ...erings dating from 1830 to the ...sent reproduced on original antique ...ms. Also available-window solutions ...cotton, linen and velvet for every ...m in your home. Orders shipped ...nediately. Color catalog.

$3

The Masters' Collection



An unparalleled collection of replica masterpieces, each on artist-grade canvas and finished with a historically accurate wood frame, many with hand-gilt detailing. Your friends will think you've looted the Louvre.

$2

M.T. Maxwell Furniture Co.



"Have nothing in your houses that you do not know to be useful, or believe to be beautiful." . . . William Morris. Send today for a catalog featuring our award winning, handmade furniture and receive a $25 Gift Certificate.

$5

To Order Circle ... In ...
To Charge Direct ... Interest Free ...

MAYFIELD LEATHER SEATING & ACCENTS



...rfield Leather offers this stunning ...ped Chesterfield Chair which gives ...a comfort, class, and quality at great ...ngs. Also available is a matching ...a, loveseat and ottoman. Other ...rlloom quality designs are available ...over 50 top-grain leathers. Catalog, ...fundable with order).

$5

Moultrie Manufacturing Co.



Presenting a catalog of original masterpieces by Old South. Old South pieces are true reproductions of original classic styles, adding a touch of elegance both outdoors and indoors. We've been hand-crafting cast aluminum furniture for over 46 years. Nearly 250 items shown in our full color catalog, including furniture, urns, fountains, mailboxes and garden plaques.

Free

Neiman Marcus at Home



Elegant home accessories, fine linens, tableware and unique gifts are yours in the exclusive world of *Neiman Marcus at Home*. The subscription fee of $6.50 (Foreign $15) is applicable toward your first purchase.

$6.50, $15

#9

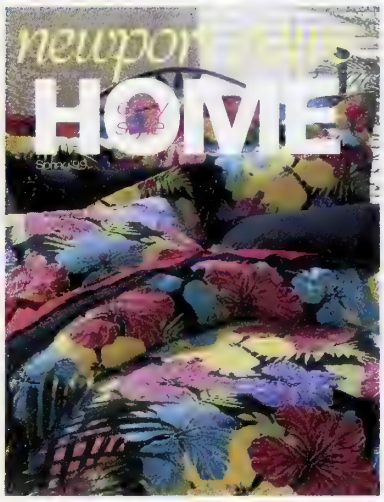
Neiman Marcus Linen



The epitome of elegance and style. *Neiman Marcus* presents line fashions for the bedroom, including luxurious linens and exquisite home accents. The $6.50 subscription fee is applicable towards your first purchase. Foreign $15.

$6.50, $15

#8

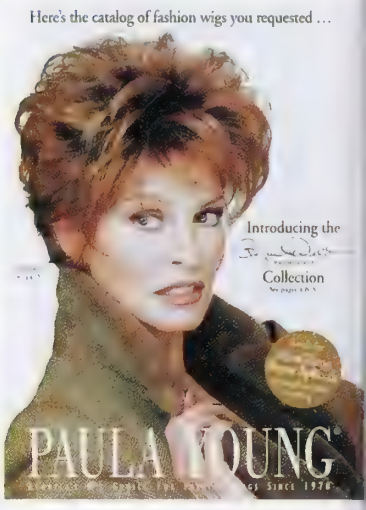


Effortless decorating for every room ... at prices that are so easy to live with. Our exclusive designs express your sense of style and give your home a fresh spirited look that's relaxed and inviting. *www.newport-news.com*

Free

#1

Paula Young Wigs



Only you'll know it's a wig! More tha 60 beautiful styles including 100% human hair and the stunning Raque Welch Wig Collection. Over 90 lustrou colors. Hand crafted for a perfectl natural look. All this and great prices too. Your satisfaction is guaranteed.

Free

Fall & Holiday Catalog Collectio

#2

PEERLESS IMPORTED RUGS ESTABLISHED 1938



The *Peerless 64-page Oriental Rug Catalog* has an extensive selection of hand-knotted and machine woven rugs from the world over – including China, India, Pakistan, etc. Sizes range from 2' x 3' to 12' x 20' – also runners and rounds. Also included are tapestries from Europe. *The Peerless Rug Catalog* is a "must."

$1

#3

Pottery Barn

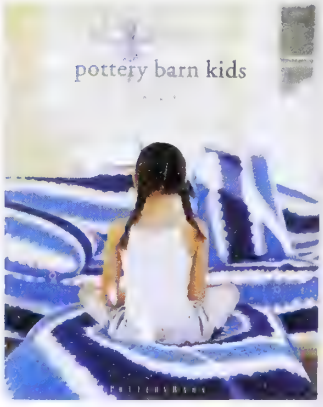


The *Pottery Barn* catalog offers the latest designs in furniture, bedding, tableware and decorative accessories, gathered from around the world and affordably priced for today's casual lifestyles. One year for $2. U.S. Only.

$2

#4

Pottery Barn Kids



Explore the exciting collection children's furnishings from the ne *Pottery Barn Kids* Catalog! There a wonderful pieces for your children bedrooms, playrooms, and family spac – well designed, stylish, casual, a eclectic. From pipsqueak to pretee these furnishings will tickle your kid fancies while also satisfying yo demands for great style, quality, a value. U.S. only.

Free

Raymond Enkeboll Designs



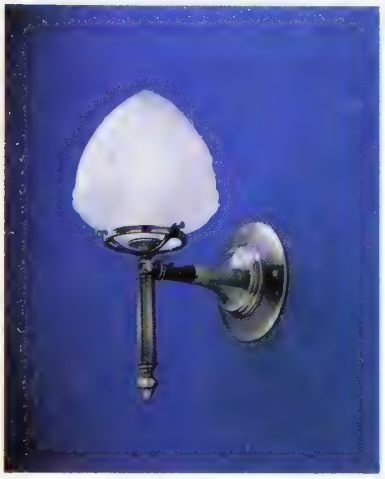
rchitectural Woodcarvings

nufactured by Enkeboll Designs 96-99. Color Catalog showcases pitals, corbels, moldings, onlays, settes, panels etc. Available in Maple d Red Oak.

$20

58

REJUVENATION
LAMP & FIXTURE CO.



We build authentically re-created lighting in period styles. Authentic details. Authentic materials. No short-cuts. Affordable fixtures finished and tailored to your specifications. Since 1977. Free catalogue. *www.rejuvenation.com*

Free

59

Renovator's Supply



Building, renovating or remodeling? Start Here! Choose from over 2,000+ home decorating and remodeling items. Period fixtures and hardware, clawfoot tubs, shower enclosures, pedestal sinks, lighting, area rugs and runners, ceiling medallions, moldings and cornices, solid brass doorknobs and more! 48 page color catalog.

$2

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To Charge Orders: C

Scully & Scully



nce 1934 *Scully & Scully* has offered a nique collection of the finest gifts nd home furnishings. Whether you sit their Park Avenue store or shop rough their catalogue, you will be elighted with the superior quality of eir merchandise as well as their rvice.

$4

57

Shaker Workshops

Shaker Workshops®

Discover the beautiful proportions and classic simplicity of *Shaker* furniture. Our catalog features reproduction dining chairs and tables, rockers, bar stools, candle stands, small tables, clocks, oval boxes, baskets, peg board and *Shaker* chair tape. Furniture available as precisely fashioned kits for easy finishing or custom finished.

Free

60

Sieglinde Anderson Designs Ltd.



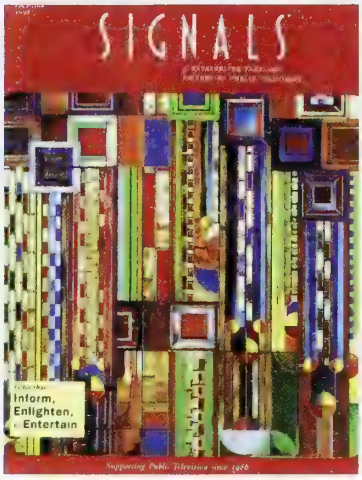
cross-point

Introducing a new way to stitch ... Needlepoint kits in full cross stitch. 37 unique designs - 127 exciting color choices. No frame required - Ever! Fast - and, fun! Guaranteed! Kit includes Fabric, Tapestry Wool, Needles, Instructions. (Custom colors and designs available) 30 page Color Catalog - Refundable with Order. *www.cross-point.com*

$5

61

SIGNALS

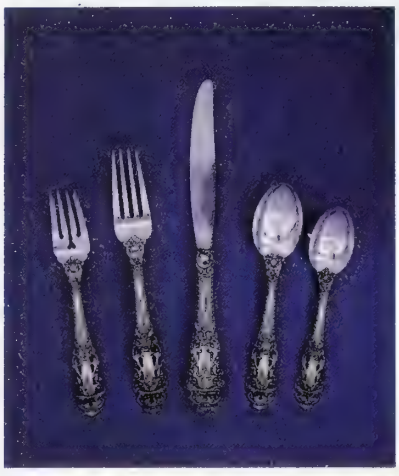


Unique art prints, witty and thought-provoking sweatshirts and T-shirts, top-drawer British dramas and comedies, creative jewelry and apparel, Frank Lloyd Wright home accessories and more! *Signals* offers distinctive gifts that inform, enlighten, and entertain.

$2

62

The Silver Queen Inc



Sterling Silverware for sale. Over 4000 patterns of active and discontinued flatware patterns, estate or new at very affordable prices. China, crystal, and fine silver gift items also available. Our 27th year. *www.silverqueen.com*

Free

63

Slipcovers By Mail



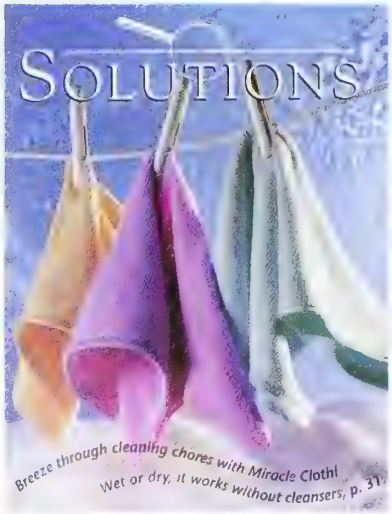
Beautify furniture with Sure Fit's ready made slipcovers. Elasticized one-piec design offers great fit for mo upholstered furniture and easy stylin You'll love our prices ($59-$189) an our heavy, machine washable fabric Color catalog features denim, chenill duck, velvet and more. *www.surefit.net*

$2

Fall & Holiday Catalog Collection

64

Solutions



Unique products that solve the challenges of everyday life. From a self watering flower pot to a hands-free cordless head-set phone. For clean-up, personal care, organization and storage, kitchen and garden, travel and automobile, you'll love *Solutions*!

$2

65

StenArt Stencils



Exciting **New Stencil Designs** to decorate your home and crafts. Choose from delightful collection of garden and mural themes, beautiful realistic herbs, flowers, fairies plus traditional country favorites, historical and more! Catalog shows 400 designs, instructions and paint. Coupon included for **FREE MiniStencil.** Catalog, $5.95 (redeemable).

$5.95

66

sundance



Founded by Robert Redford, *Sundan* offers an eclectic and unique collecti of exclusive home furnishings a accessories, clothing, jewelry, and gi from artists and craftspeople in t American West and around the Worl Catalog $2 (credited toward your fi purchase.)

$2

Terry's Village



scover the country warmth and yful charm of Terry's Village catalog. offer hundreds of affordable asures that will perk up every nook d cranny of your home. Receive alog and $5 certificate for just

$1

68

This End Up Furniture Co.



This End Up's Home Collection catalog features 70 pages of stylish furniture, window treatments, bedding, pillows and accessories. Comfortable and affordable, our comprehensive lines of home furnishings and selection of over 300 quality decorator fabrics coordinate to create a total look that fits the lifestyles of our customers. Catalog $2, Foreign $5

$2, $5

69

Vermont Castings



View your fireplace in a new way! Combining the elegant beauty of porcelain-coated cast-iron with efficient gas combustion technology, *Vermont Castings* offers the world's widest selection of quality gas and wood fireplaces. *Vermont Castings* also produces the finest fireplace inserts and freestanding stoves. Send for our FREE 32 page Fireside Advisor catalog.

Free

To Order Catalogs: Mail in the [illegible] or [illegible] to the [illegible]
To Charge Orders: [illegible]

Victorian Trading Co.



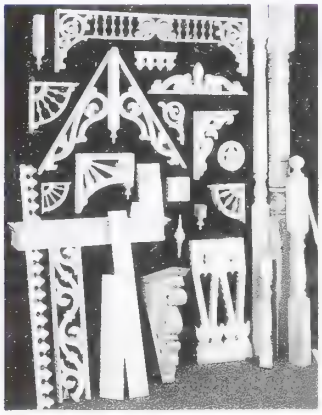
Featuring VICTORIAN PAPERS

beguiling collection of antique productions, replica jewelry, books, amed prints, fragrances, delicate mestications, heartwarming all casion greeting cards, elegant rrespondence papers, address labels, stom calling cards and stationery untless unusual gift items. Receive a mpler of 8 notecards and stickers, a $5 ft certificate, and a one year catalog bscription - *a $15 value* for only

$3.90

71

Vintage Woodworks



Architectural details in a variety of woods for interior and exterior. Includes porch and newel posts, balusters, mouldings, gables, brackets, corbels, screen doors, stair parts, and a gazebo. Also, custom length spandrels, shelves, and window cornices. Master catalog combines philosophy, history, and how to ideas. 224 page Master Catalog

$3

72

Wellington's
Fine Leather Furniture



Wellington's color catalog features only the finest American leather manufacturers. Styles include traditional, southwestern, contemporary and more. With nationwide delivery direct to your home ALWAYS THE BEST FOR LESS. Experience for yourself, the aura of comfortable elegance that only leather can provide Enjoy! Refundable.

$5

73

Wicker Warehouse



Located in Hackensack, NJ

Beautiful wicker and rattan furniture for indoors and outdoors! Teak, wrought iron and aluminum too! National brands from Lane, Woodard, Winston and many more! Plus our own hand-picked imports of bedrooms, bathrooms and childrens furniture and accessories galore! All shown in our new 160-page color catalog. *Wicker Warehouse* ships Nationwide. Send $6. Receive $6 credit.

$6

74

WILLIAMS-SONOMA

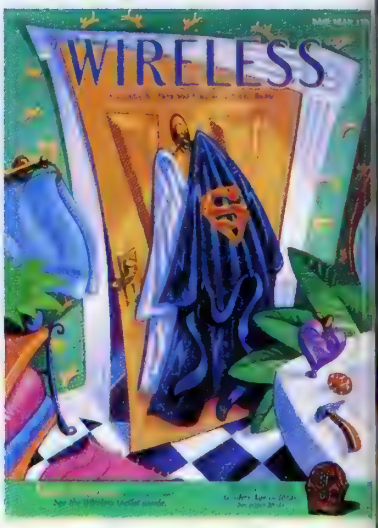


For over 40 years, *Williams-Sonoma* has been the recognized authority for serious cooks and avid home entertainers. Our Fall catalog offers an exceptional selection of the finest kitchenware, tableware, and specialty food items suitable for all occasions. U.S. only. One year,

$2

75

Wireless



With tongue in cheek and a twinkle the eye, *Wireless* presents gifts for t lighter side of life: home accessorie apparel, books, CDs and videos, more

$2

Fall & Holiday Catalog Collectio

76

Yield House



Timeless Shaker designs. Warm and welcoming Country. You'll find the styles you love at a pleasingly affordable price. Over 300 furnishing and decorating items for your living room, dining room, kitchen, bath, bedroom and home office. America's furniture makers since 1947. 48 page color catalog.

$2

77

Yowler & Shepps Stencils



Our stencils add warmth and style to your home that brings out your own special personality. Catalogue includes designs for borders and building murals along with supplies. Create a hand-painted effect! You'll find English Country, Classical, Victorian, Children's Designs, Garden Motifs, and much more! Both beginners to the experienced reap rewarding results! Catalogue: (redeemable).

$5

To advertise your catalog in our **Spring Catalog Collection,** featured in our March 2000 issue, contact Priya Pandit at **212-649-3228** before the November 19, 1999 deadline!

To order your catalogs, simply mark your selections on the listing below and mail it to: **House Beautiful, Box 1705, Sandusky, OH 44871-1705.**

ayment may be made by check or money order made ayable to House Beautiful. Please add $1.50 service charge. 'e'll forward your request to the companies involved. hey will send their catalog directly to you. For formation regarding your order, call 419-621-4589.

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Call 1-800-485-2489,
(Monday through Friday, 9 a.m. to 9 p.m., Saturday and Sunday, 10a.m. to 6 p.m. Nationwide)
Or FAX your order to 1-800-801-0473 (24 hours a day).
Either way, the call is on us
This offer expires October 31, 1999

all & Holiday Catalog Collection

1 Acorn $20
2 Amazon Drygoods $3
3 American Girl .....Free
4 Anderson Manufacturing ...Free
5 Andreae Design Stencils $5
6a Antique Hardware & Home ..$2
6b Foreign $15
7 Art & Artifact $2
8 Atlantic Spice Co. $1
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10 Barrons Dinnerware .....Free
11 Baths From The Past $3
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15 D. Blümchen & Co. $3
16 Cashs of Ireland $2
17a Chadsworth's Idea Book/soft .$15
17b Chadsworth's Idea Book/hard $25
17c Chadsworth's Product Portfolio ..$5
18 Circa Collector's $5
19 Circa Home $5
20 Country Curtains .....Free
21 The Daily Planet $2
22 Design Toscano $3
23 Diamond Essence .....Free
24 Dolls Unlimited $1
25 Dressler Stencil Co. $6
26 Edward R. Hamilton .....Free
27 Exposures Homes $3

❑28 Fran's Wicker & Rattan $3
❑29 Garnet Hill $3
❑30 Golden Valley Lighting $3
❑31 Granite Bay $2
❑32 Hancock's of Paducah $2
❑33 Hold Everything $2
❑34a Horchow Collection $5.50
❑34b Foreign $10
❑35a Horchow Home $5.50
❑35b Foreign $10
❑36a Judi Boisson American Home ..$12
❑36b Foreign $20
❑37 Just Pretend $1
❑38 KraftMaid Cabinetry .....Free
❑39 Lanac Sales .....Free
❑40 The Lang Companies $2
❑41 Lindal Cedar Homes .....Free
❑42 Linensource .....Free
❑43 London Lace $3
❑44 The Masters' Collection $2
❑45 M.T. Maxwell Furniture $5
❑46 Mayfield Leather $5
❑47 Moultire Manufacturing ....Free
❑48a Neiman Marcus Home ..$6.50
❑48b Foreign $15
❑49a Neiman Marcus Linen ..$6.50
❑49b Foreign $15
❑50 Newport News .....Free
❑51 Paula Young Wigs .....Free
❑52 Peerless Imported Rugs $1

❑53 Pottery Barn $2
❑54 Pottery Barn Kids .....Free
❑55 Raymond Enkeboll Designs ...$20
❑56 Rejuvenation Lamp .....Free
❑57 Renovator's Supply $2
❑58 Scully & Scully $4
❑59 Shaker Workshops .....Free
❑60 Sieglinde Anderson Designs ..$5
❑61 Signals $2
❑62 The Silver Queen .....Free
❑63 Slipcovers By Mail. $2
❑64 Solutions $2
❑65 StenArt Stencils $5.95
❑66 Sundance $2
❑67 Terry's Village $1
❑68a This End Up Furniture $2
❑68b Foreign $5
❑69 Vermont Castings .....Free
❑70 Victorian Trading Co. $3.90
❑71 Vintage Woodworks $3
❑72 Wellington's $5
❑73 Wicker Warehouse $6
❑74 Williams-Sonoma $2
❑75 Wireless $2
❑76 Yield House. $2
❑77 Yowler & Shepps Stencils $5

Offer expires October 31, 1999

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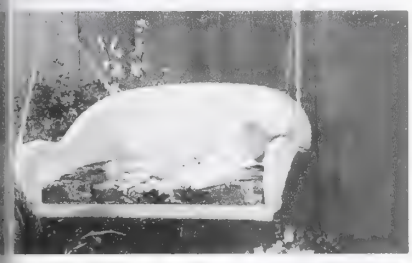
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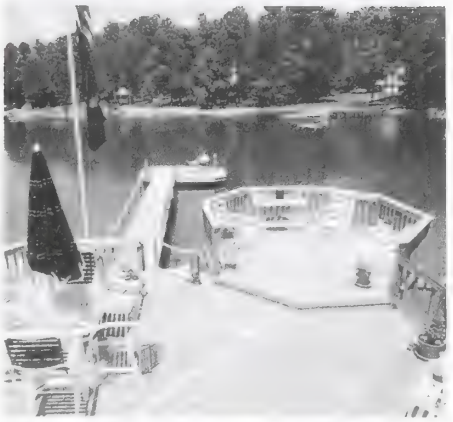
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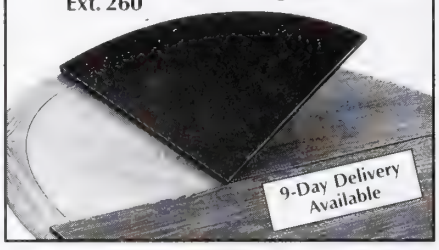


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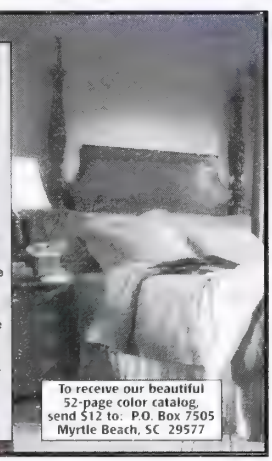
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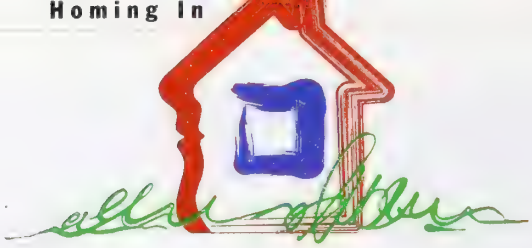
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GOING GRASSROOTS

By Phyllis Theroux

A month ago, our pretty, tree-shaded community, which half-jokingly calls itself "The Center of the Universe," got a wake-up call. Three different developers filed applications to rezone a sizable chunk of land on the eastern edge of town. If their applications are approved—and the fear is that the majority of our town council is leaning that way—a hotel, a strip mall, and a large residential subdivision would get underway as soon as bulldozers can level the properties for building. How could this have happened?

Ours is a quiet, stoplight-free community that occasionally hires itself out to TV or movie companies so they can have an authentic turn-of-the-century backdrop for their film scripts. It is Tom Sawyer territory, full of swings and picket fences and kids jumping the curbs on bicycles as they ride toward the library to do their homework after supper. But last year two new members of the town council were elected on a "business friendly" platform.

"I thought they were talking about us," said Tommy Willis, whose family owns Cross Brothers Market, which sits at the heart of the old downtown business district. Already threatened by two supermarkets on the outskirts of the town, Cross Brothers survives because the people want it to survive and are willing to pay the extra pennies to make it happen.

Ironically, a few hot summers ago the sidewalk in front of Cross Brothers was sprayed with fake snow for a TV Christmas special about an embattled grocer fighting to keep a supermarket tycoon—who happened to be married to the grocer's daughter—from moving his business into town. In the end, the tycoon sees the light and does the right thing.

Whether the town council will see the light and vote to keep "The Center of the Universe" from becoming another traffic-clogged exit off the interstate is unclear. But the town is waking up from a long apolitical snooze, phones are ringing, petitions are filling up with signatures, and several weeks ago a few of us decided to start a grassroots organization.

"What shall we call ourselves?" asked Mary Lefler, who owns the popular new coffee house by the railroad tracks and was using her home computer to produce a flyer urging people to come to the next Planning Commission hearing to express their views.

"How about Citizens For Responsible Growth?" I answered.

"Done," she said, typing in the name at the bottom of the flyer and clicking "print" with her mouse.

Overnight I went from being a community enthus to a community activist, which flies in the face of family dition. The last time anybody got involved in anything l was in World War II, when my father was an air raid war for our block in San Francisco. Then again, maybe he di love his town as much as I have come to love mine.

It turned out that I was not alone. At our first meetin the back of the coffee house, a cross-section of the town there: a carpenter, a physics professor, an elementary sch teacher about to have her first baby, a real estate agent, a fra shop owner, and an optician. We were young, old, liberal, conservative—but saving the town was an issue that had un us all. And despite the seriousness of the situation, a curren delight—in discovering one another's existence—ran bene the surface of the conversation. Hopefully, the new networ relationships will survive the battle that created it.

The Planning Commission hearing was packed. Th who testified were polite but passionate, exhorting the c mission not to snuff out the spirit and character of the com nity that could not support or survive such a massive gro spurt. One citizen paraphrased Shakespeare: "We must c together to praise our town, not to bury it." Then, when hearing was almost over, the chairman asked if there was a one else who still wanted to speak.

The room was silent. Twenty six people had already tified and presumably all passion was spent. Then the jewe son, a solemn-eyed little boy of eleven, came striding tow the microphone, his chin dug into his chest, as if he w walking toward a firing squad.

"That man who just spoke," he began in a shaky vo "is my uncle, Steve Merritt. And my dad," he continued slo "is standing in the back of the room. And my next-d neighbor, his name is . . . ." He struggled to remember name and everybody held their breath. It sounded as if he going to burst into tears.

He began anew. "What I want to say is that I like town just the way it is. But if they have to build something well. . . ." He stopped again to collect his words. "Well . . . ple hurt themselves. Why can't we build a hospital the Then he turned around and walked back down the aisle.

This was not a movie or a TV special. But it was a str of brilliant theater that no professional could have orchestra The Planning Commission voted to defer all three project sixty days, until further studies have been completed. ■

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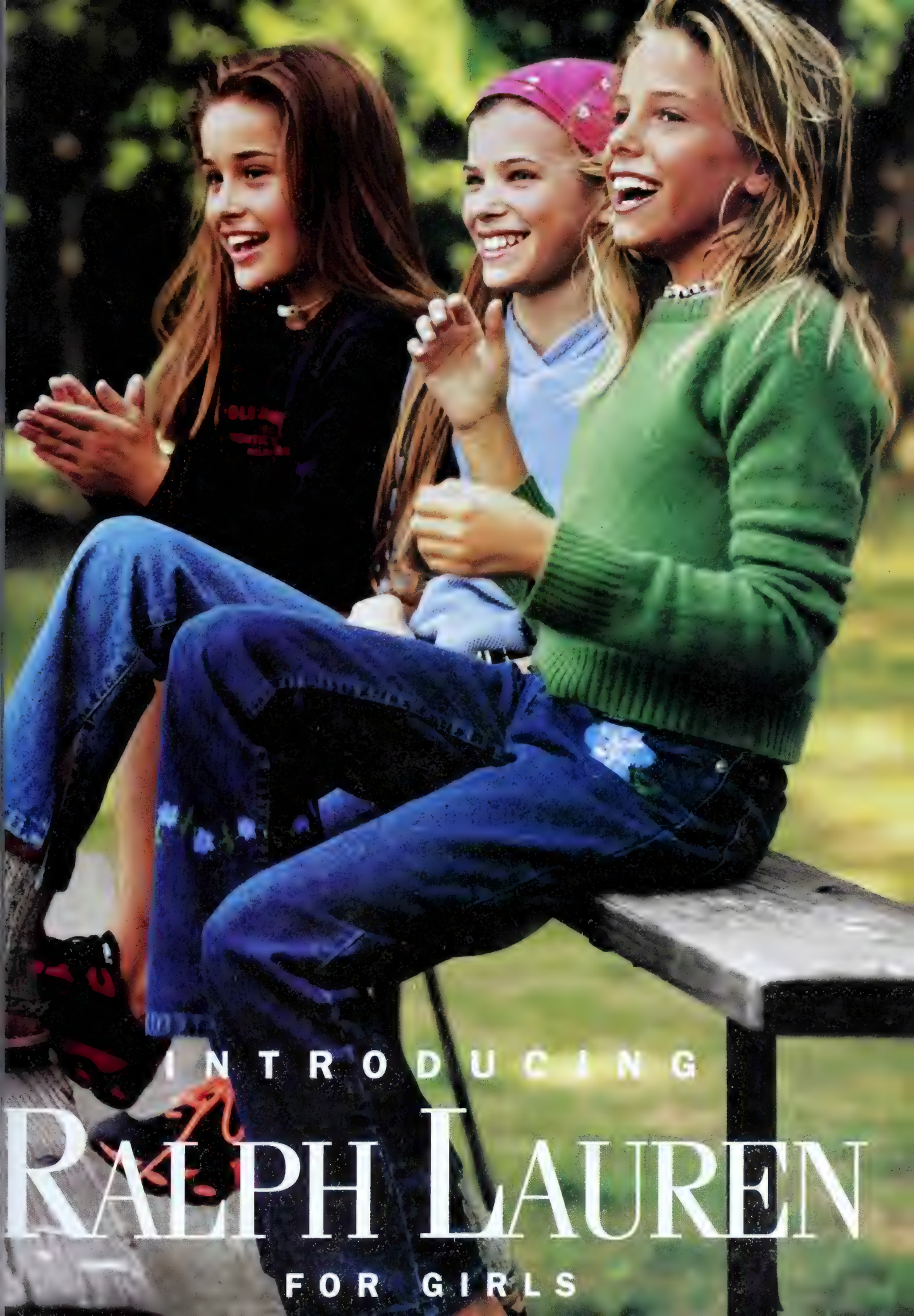
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Photograph by Susie Cushner

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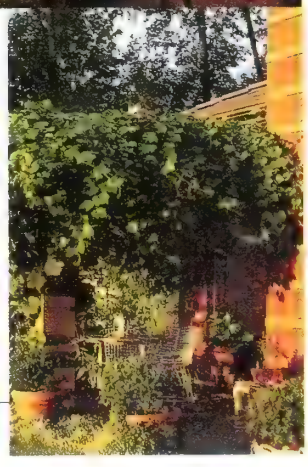
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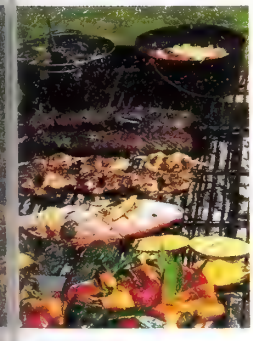
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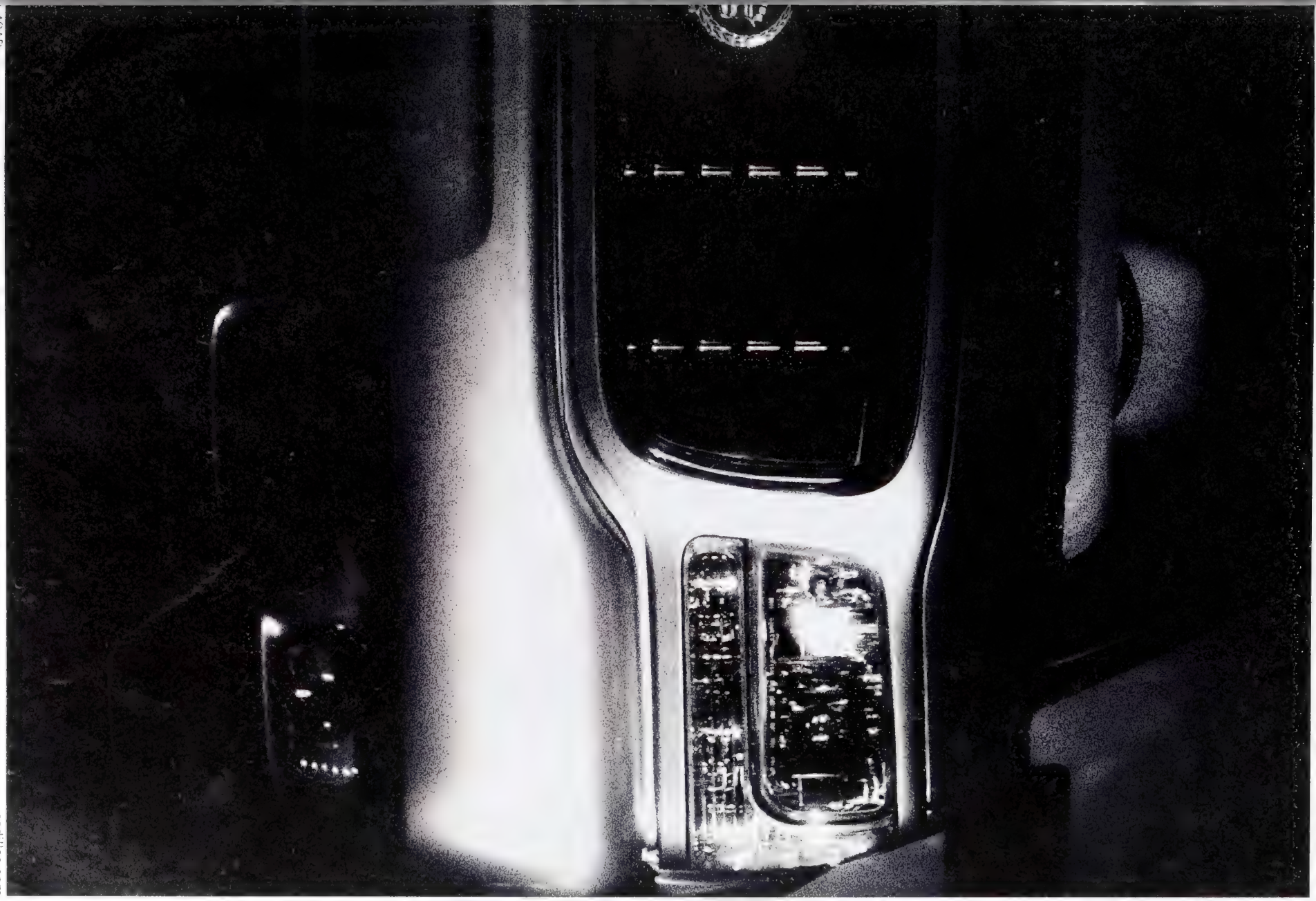


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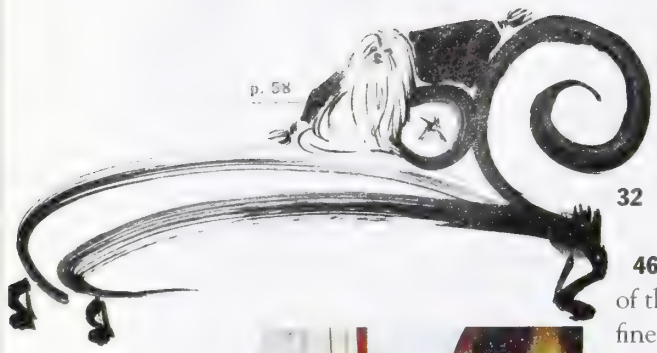
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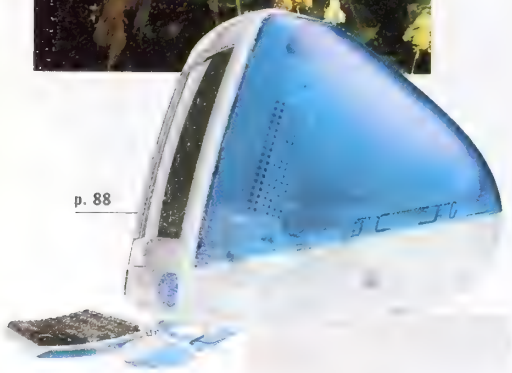
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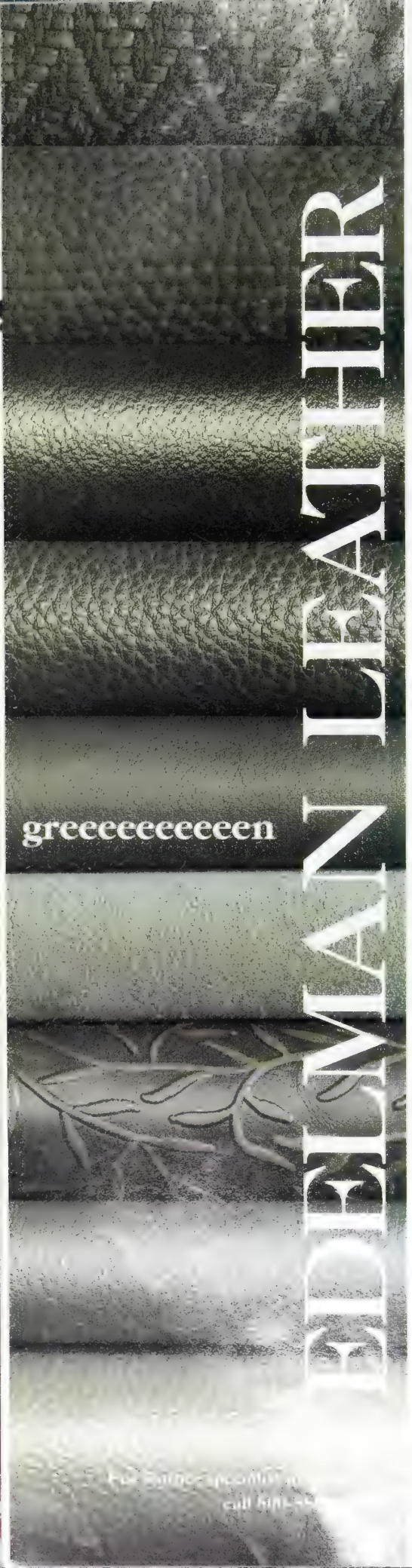
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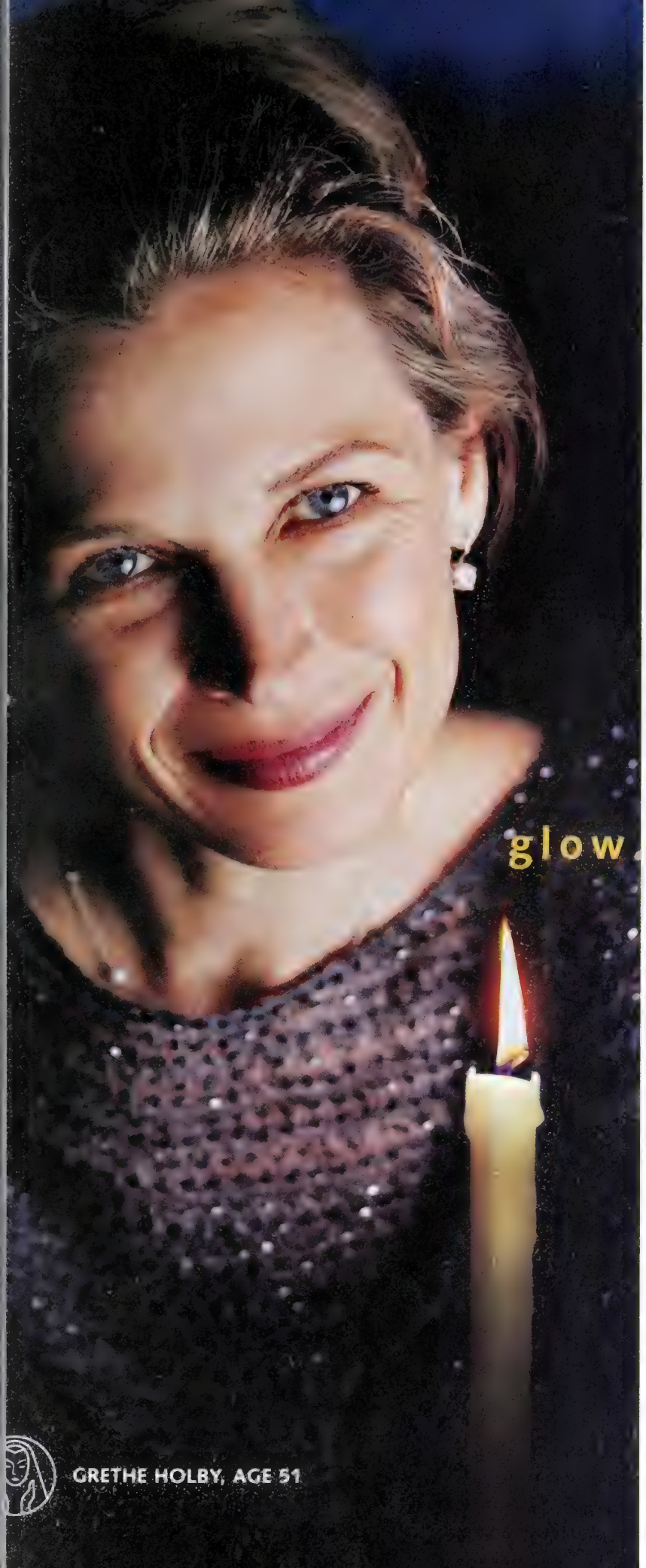
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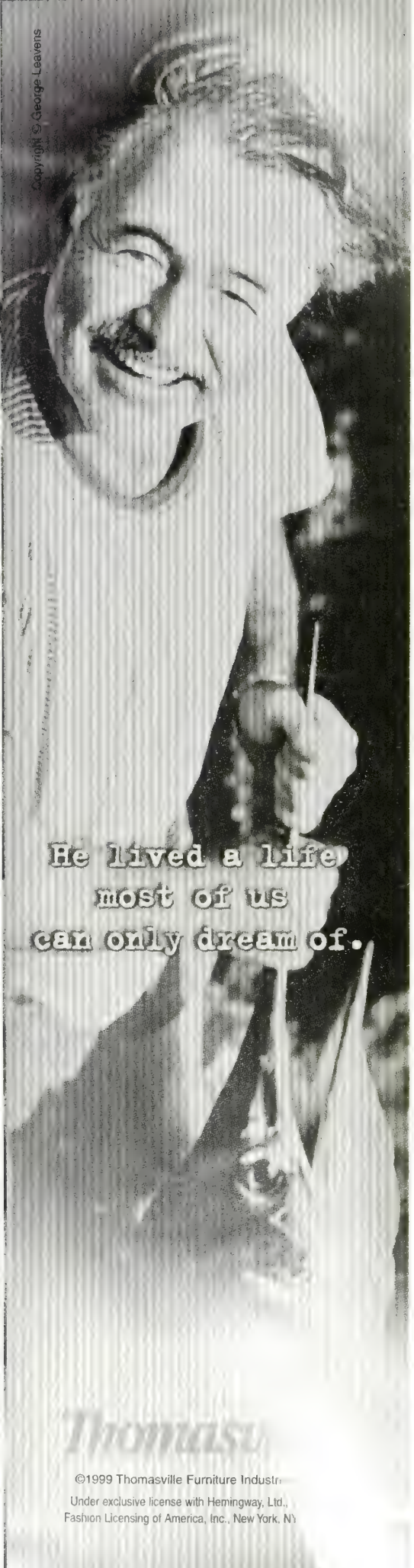
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REUNION

By Lucinda Paris

Meeting your husband's old girlfriend is a strange business. Meeting her in Japan, stranger still. Chloe and John had exchanged occasional letters for many years, since they were at university in London. When he wrote to tell her he was coming to Japan to give a series of lectures, one near where she was teaching English, she invited us to her house and reserved a place for the three of us on Shiraishi Island, in the Inland Sea, at an international villa run by the Okayama prefecture. It would be peaceful, she had written.

It was midnight when the high-speed train pulled into Okayama Station. Chloe was waiting at the platform. She had a wonderful face—blue eyes, aquiline nose, thin lips. Her hair was fine, with waves around her forehead.

The three of us piled into a taxi. Even in the terrible August heat, the driver was wearing white gloves. We reached Chloe's house where there was one dim bulb shining over the front door. The cicadas were deafening.

She made us leave our sandals just inside the door and put on cloth slippers. The walls were brown, wet-looking concrete; the floors dark wood. "It's my castle," she said, "with more room than anyone in the school believes. Two bedrooms, one upstairs for my very [illegible]." There was a living room, a dining area, a kitchen, a bathroom with a funny lime-green wa ing machine. I noticed a basket of wet clothes and realized t had been wrung out by hand. Our room was a six-tatami ro very posh, Chloe told us, by local standards. There was a fu to be rolled across the brown mats and a coil to light aga the mosquitoes. She left us with sheets and towels.

"I can see how tired you are," she said. "We'll talk in A.M."

When John and I unrolled the futon, a two-inch-l cockroach unrolled with it, then fled to a dark corner. coil wouldn't light. Once we had turned out the light, we without touching. I could not sleep and repositioned mys hundred times. Hours later the room became cooler. pulled up the sheet to cover our shoulders, I heard Chloe c ing down to the bathroom, a flush, then her footsteps bac her bed upstairs.

We awoke to sounds of Gerry Mulligan. A cotton-kimon Chloe was in the kitchen packing food to take to the isl There were quiches and five bottles of red wine on counter. The kettle whistled. She had already set the ta There was Marmite, orange marmalade, real butter. She



When I awoke, it was twilight. John and Chloe were on the deck talking I called to them. They waved their wineglasses in reply

scrambled eggs. Over breakfast, she and John talked about how Marmite, that awful brown yeast paste, was food for the gods. I had no appetite but was happy to sit nursing a cup of tea, watching how well everything seemed to be going.

We talked about our grown children, all from previous marriages. From her wallet Chloe fanned out several photos of her sons, handsome young men in their early twenties. Among them was a snapshot of John at about the same age—lanky, all cheekbones, holding a cigarette at an elegant angle.

"You don't still carry that?" he asked her. "It's from another century."

"Yes," she smiled. "I suppose it is."

We took a bus to the terminal, then caught the local train to Kasaoka Station. From there it was a wild dash by cab to the ferry. Just seconds after we ran up the gangplank, the boat pulled from its slip.

The deck of the ferry brought little relief from the heat. I sat several benches away, next to the rail, half listening to John and Chloe talk about people they had known in London, friends with whom they still kept in touch. Without the smallest gust of wind, a heavy curtain of rain moved across the water, hammered on the tin roof of the deck, then moved on. The boat slowly glided through the fog, past small mountainous islands. The gray-green conifers that wreathed each shore were filled with white egrets, like candles on Christmas trees. When I pointed them out to John and Chloe, she hardly looked up. She had pushed her straw hat off. It hung against her back on its ribbons.

The passengers getting off at Shiraishi Island were young—children and grandchildren coming from the cities, possibly a few vacationers, Chloe told us. Most of the residents on the islands were elderly.

We made our way through narrow streets lined with ancient houses of crumbling stones and wattle, and newer ones built of weathering plywood. Every house had its raised garden of flowers and vegetables, its vines of bright orange trumpet-flowers and bougainvillea. Swallow-tailed butterflies fluttered above the flowers. Overhead, among the electric lines and television antennae, hung cages of drying fish and whole squid strung like star-shaped banners. In the gutters on either side of the walkway, hundreds of tiny crabs raised their pincers in the collected rainwater.

We paused to catch our breath in front of a dilapidated house. An old lady came out to greet us. She extended her hand proudly toward a dozen pots of bonsai in the yard, then toward a large garden. She smiled.

"*Konnichi wa*," Chloe said, bowing deeply. Good day.

"*Konnichi wa*." More bo

Just over a ri yards from where the walkway narrowed to a footpath, we were suddenly at the villa. Ev from its back entrance it was an architect's dream: one-st serpentine. The walls suggested sliding paper panels.

We exchanged our sandals for cloth slippers at the d The floors were polished slate, the furniture pale wood. T main living and dining area and the kitchen opened t curved deck overlooking the sea. We put the food we brou into the huge refrigerator. There was a new gas stove, a di washer, a microwave oven, and a Mr. Coffee.

To reach the bedrooms, we padded past a large ba room with a shower and communal tub, then out into a sm terraced courtyard. There were four Western-style bedroo and one Japanese. Chloe chose the Japanese room, with tatami mats and futon. When John and I opened the doo our room, I was struck by its beauty at the same moment I a blast of cool air. An almost silent air conditioner mounted high on the wall, operated by a remote control. T walls were white. Freshly ironed sheets and duvets covered twin beds. At the foot of each was a folded navy-and-wh kimono, the man's decorated with a bamboo design, woman's with vines. A window looked out on the Inland S

We had very little to say at lunch. "Collective tir ness," commented John. "It seems a sacrilege to lie unwas on that bed, but I can't stay awake another minute." We our plates on the table.

When I awoke, it was twilight. John's bed was empty. I t my towel and went up to the bathroom. John and Chloe w on the deck talking. I called to them. They waved their wi glasses in reply.

After my shower, I joined them but they were remini ing about people I did not know. Although they tried to e me into their conversation, I was content to explore kitchen. The shelves were stocked with cooking oil, cof salt, sugar. In the refrigerator, I found small cucumbers and tuces left by previous guests, and a lemon. I began to together a supper.

A warm breeze from the sea swept through the scr panels, carrying the sounds of Chloe and John's laugh There was something familiar about working in the kitch hearing voices through the panels. I turned the oven on for Chloe's quiche. I liked the kitchen: The fixtures were sl ing clean, the towels and pot holders soft to the touch. I the lettuces under the tap, then drained them. For one b moment I thought polygamy could work like this. A wor would not have to be always in tandem with her husband be alone. She could sometimes have this. But then she w have to share her husband's bed. A flash of what that intim might be—John with Chloe—what that intimacy must



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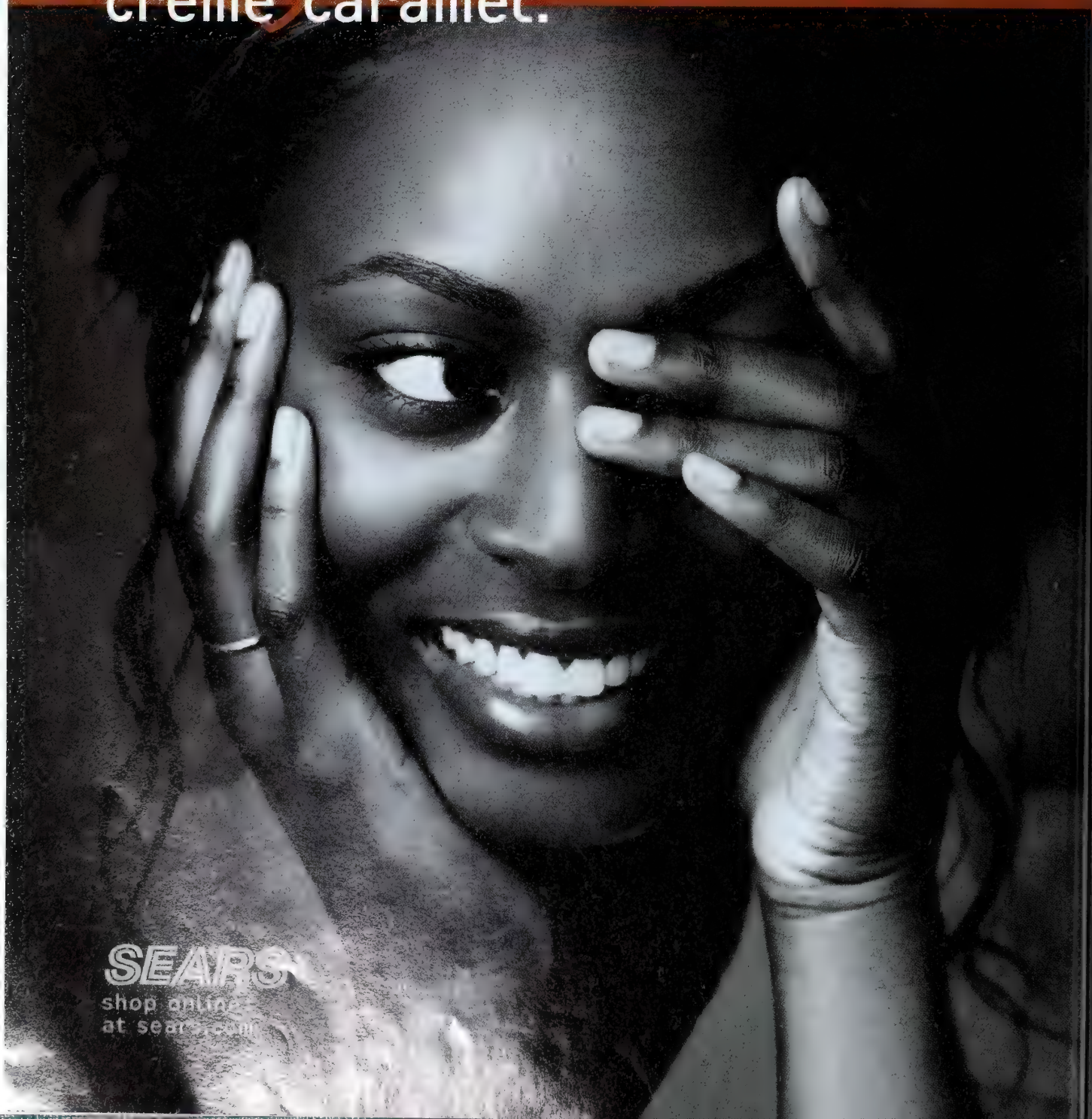
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She climbed to the giant temple bell and swung the heavy wooden clapper. The sound was deep, harmonious. It faded gradually, summoning no one.

have been, caught me as if it were projected on a screen. No, not ever. I improvised a dressing for the salad.

We ate supper on the deck. The weather had cleared, revealing a crescent moon, a sky full of stars. There were few lights in the houses below on the slope to the sea.

When we were having coffee, Chloe and John discussed Gran, John's grandmother, who died alone in a nursing home in London. John's parents had been working in Rhodesia; he had been in graduate school in the United States. Chloe said she visited Gran just before she died. He had not known.

"Do you remember her ring you gave me, the gold ring with the jade shield?"

"I wondered what I had done with that." Then he caught what he had said. "I mean, I knew it was something significant." But she had gone on.

"I lost it when my boys were small. Throwing bread to the ducks. It must have just slipped from my finger. You remember it was always a bit large for me. I searched everywhere. I cried for days." Her voice dropped to a whisper. "Perhaps a magpie stole it. Such bright shining gold."

He nodded.

"But you do remember the bracelet you gave me?"

"I'm miserable at things like this, dear," he said, leaning over to pat her hand.

Chloe spoke, to no one in particular, "I kept thinking of the line, 'They fly from me that sometime did me seek.'"

"'Flee,'" I mentally corrected her.

The next morning, I woke very early. I put on an old sundress and quietly opened the door and went into the courtyard and up the terraced steps to the toilet. The morning was overcast and already stifling. I went to the kitchen but could not face tea or coffee. I ran the tap over my wrists, then drank a glass of tepid water.

I let myself out the front door of the villa. In the garden just below, an old woman wearing a pink sunbonnet right out of Thomas Hardy was pushing a hand plow. Was this the same woman who had spoken yesterday? Yes. She bowed to me. I bowed back. *Konnichi wa.*

I started up a clearly marked path. After the first turn, the path became grass dotted with tiny bright blue flowers. I knelt and picked one. It was the same flower I remembered picking as a child. Did we call it a bluet? Not bluet, a yellow-eyed something? I pocketed it to show to John and Chloe. The cicadas had already worked themselves to a pitch, sounds within sounds suspended in the damp air. There was a small power station hidden in the bamboo. After a few hundred feet, the path grew so steep I had to hold onto the branches of low scrub pines. Then [illegible] camel humps of sand, gradually rising. I found myself high above the bamboo, th high above the village. At the crown of the hill, I sudde came upon two kites, large as eagles—like those in painti I had seen in Kyoto—perched in a stunted tree. They did startle but sat watching me. Then, as if signaled, they to flight, their outstretched wings catching the warm updraft, l ing them high over the sea. I sat on one of the large rocks a watched them. They seemed married.

I took off my sandals to brush my feet. One san slipped off the rock and fell into a crevice. I slid down th feet after it, then put it on. When I stood, just in front of r eye level, was a Shinto shrine carved into the rock fa Stacks of coins had been left as offerings, and a child's str hat with blue crumpled ribbons. I reached out to straight the ribbons, a simple act that put my children, when th were small, before me. I thought of a line of poetry, "Whoe you are, come back to me," and tried not to cry. Down bel a ferryboat was coming into harbor. The only thing I had place on the shrine was the blue flower in my sundress pock It was folded upon itself, limp, but I left it there.

At noon we walked down to the village. It was alm deserted. The flimsy houses overhung the walkway. The co versations inside, the intimate clatter of dishes and pans, w so close I felt I was eavesdropping.

Worn stone steps under shade trees led to a group weathered buildings, their tile roofs gracefully tilted up. Shinto shrine, said Chloe, or perhaps a monastery. There w a waist-high basin guarded by a diminutive iron dragon, mouth a spigot of running water. Chloe took one of the dippers and poured the cool water on our hands: "Rit cleansing." Then she climbed the steps to the giant tem bell and, with no hesitation, swung the heavy wooden clapp The sound was deep, harmonious. It faded gradually, su moning no one. All was quiet except for the hum of inse and an occasional bird call.

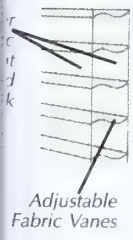
Up more steps we came to another group of buildin In front of one were three Buddhas, each carrying an infa in the crook of an arm. I remembered my father, dead so ma years, carrying my infant son in just that way. A cloth pinaf had been tied to each infant. Dozens of bright plastic pi wheels stood in wooden holders, like flowers in vases. Behi the statues were two long rows of stone children, each cru bling little effigy wearing a sun-bleached apron.

Chloe spoke softly: "The pinwheels are offerin Women who can't conceive visit this shrine, I think, a women who have lost children."

We sat on a wooden bench, looking at the Buddhas. talked about our hopes for grandchil- (*Continued on page 8*



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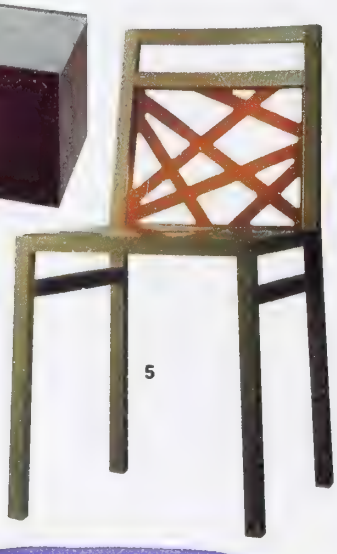
By Danielle Fox

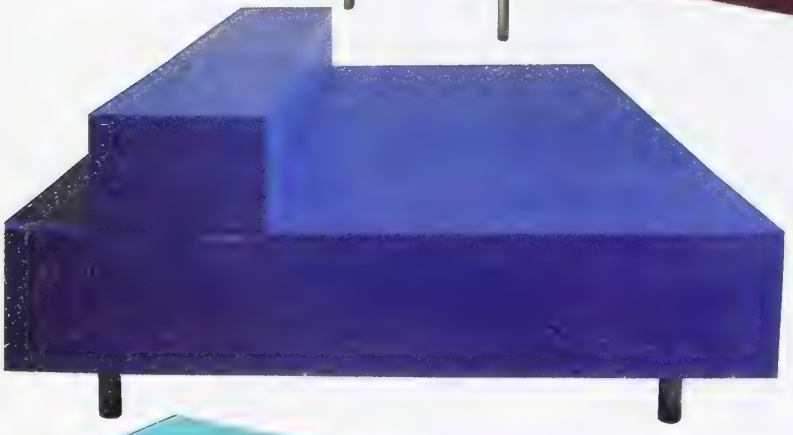


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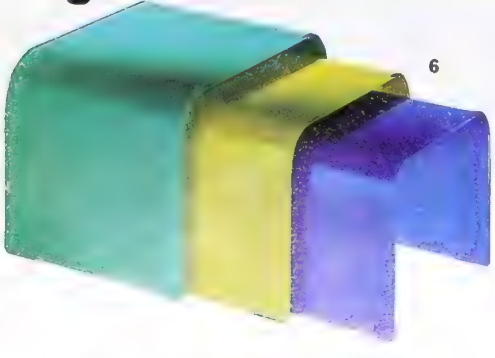
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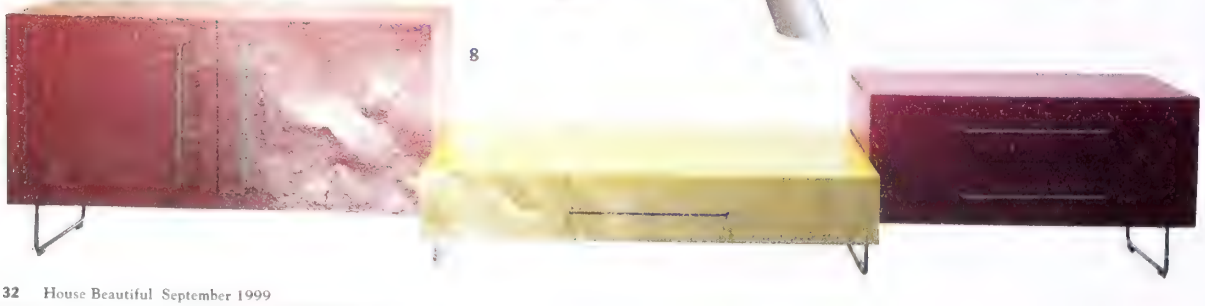
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1. Mario Cana XXX ottomans upholstered in vibrant jersey stretch fabric. From Sawaya & Moroni: 011-39-02-86- 39-52-12.

2. Stainless-st canopy bed by Wolfgang To From Capellini At Capellini Modern Age: 212-966-0669

3. Marble tops Piero Lissoni's storage unit. From Cassina: 800-770-3568

4. Maarten Van Severen's polyurethane be with adjustable backrest. From Edra. At Moss: 212-226-2190

5. G. Drasler' chair has plast cobweb back. From Montina Through Frede Williams: 212-686-6390

6. Nesting curved glass cocktail tables. From Sica. Through CGS Group: 212-355-1818

7. Michael Young's curvac chair seats two From Sawaya & Moroni: 011-39-02-86- 52-12.

8. Graduated cabinets by Jasper Morriso From Capellini At Luminaire: 800-494-4358


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1. *Pepe Tanzi' horn-inspired clothes rack. From Album. Through IN-E 310-393-4948.*
2. *See-through chair by Fernar and Humberto Campana. Fron Edra. At Toten 888-519-5587.*
3. *Jean Nouve glass-topped co table. From Zeritalia. Thro Curvet USA: 800-256-6118.*
4. *Modular pla storage units by Werner Aisslin From Porro. At Modern Liv 310-657-8775.*
5. *Philippe Starck's glass c side table. Fro Liv'it. Through Forma & Desig 203-855-9325.*
6. *Silkscreene glass wall unit. From Ycami. Through ddc: 212-421-2800.*
7. *Transparen chair by Philip Starck. From Kartell: 212-966-6665.*
8. *Glass-rod c tree. From Sica. Through CGS Group: 212-355-1818.*
9. *Jean Nouve stackable stora cubes. From Zeritalia. Thro Curvet USA: 800-256-6118.*
10. *Woven gla rods top Andre Branzi's coffee table. From Zanotta. At M 212-226-2190.*



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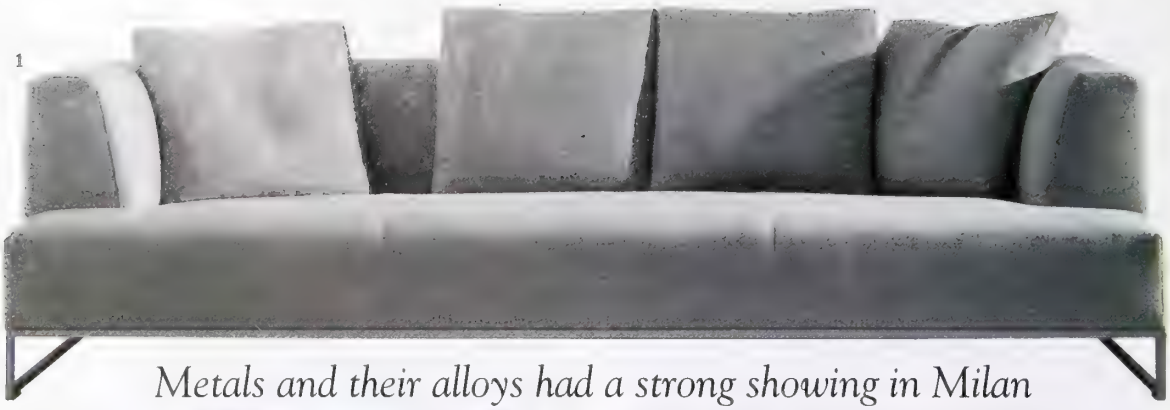


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Metals and their alloys had a strong showing in Milan

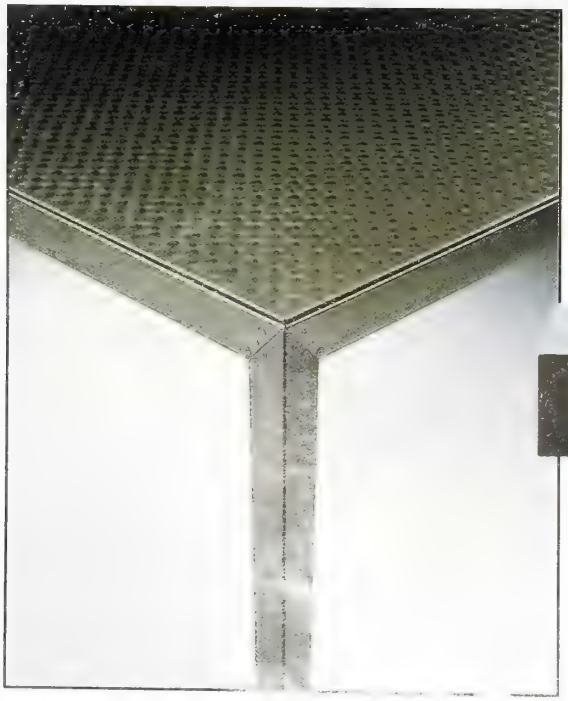




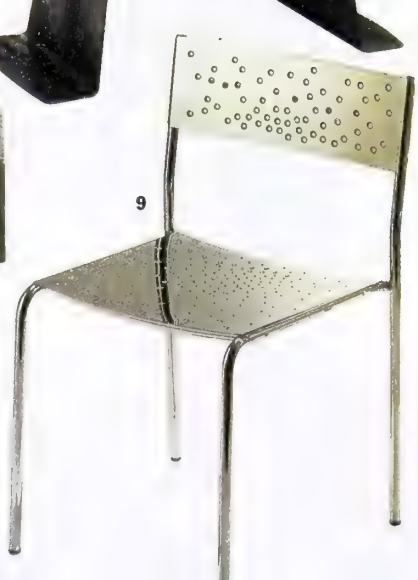












1. *Cashmere-upholstered sofa Antonio Citterio From B&B Itali 212-758-4046.*
2. *Natale Gero and Stefano Vai leather armcha From Dema: 011-39-05-71-(12-32.*
3. *Aluminum dining table by Makio Hasu From Seccose. A Salon Moderne: 212-219-3439.*
4. *Jehs & Laul mobile aluminu chest. From Ycami. Through ddc: 212-421-2800.*
5. *African wenge wood an chrome table. From Emmemobili. A Salon Moderne: 212-219-3439.*
6. *Square-base steel table. From Alivar. Through Leif Petersen, Inc.: 415-453-5500.*
7. *Texturized titanium table by Pierluigi Ce At Poltrona Fr 212-777-7592.*
8. *Paola Navo oxidized iron ni table. From Et Metropolitano. Through Oltrefrontiera: 011-39-031-73 73-11.*
9. *Pepe Tanzi' pierced stainles steel chair. From Album. Through IN-E 310-393-4948.*

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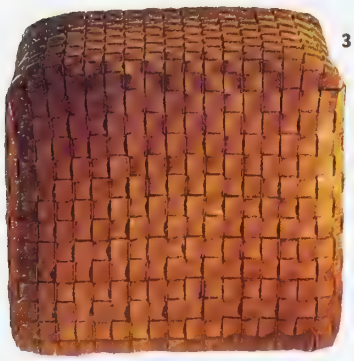
Designers at Milan were as fond as ever of using woven materials



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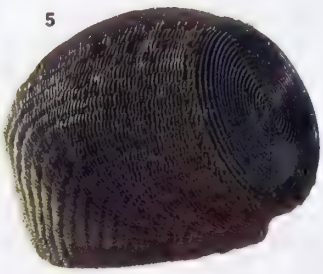
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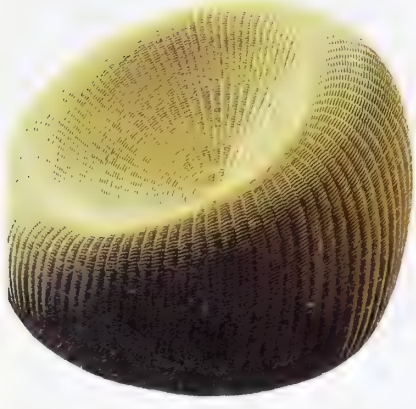
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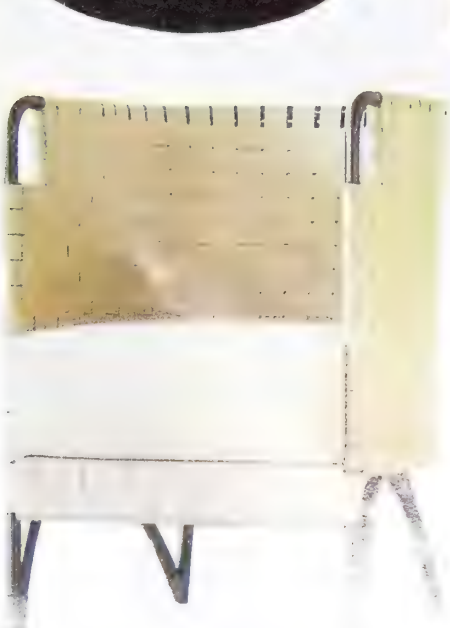
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1. Rattan sofa Mario Mazzer. From Varaschin Through Campaniello Enterprises: 212-371-3700.
2. Mario Mazz lounge chair wi fabric back. Fr View. Through Varaschin: 011-04-38-93-30-2
3. Leather ottoman by Enz Mari. From Art & Cuoio. At Repertoire Cor 617-426-3865.
4. Piero Lisson leather-backed chair. From Liv Divani. At Troy 212-941-4777.
5. Jasper Startu rattan fan. Fro Gervasoni. Thro Schat Import Agency: 336-861-5386.
6. & 7. Pod-shaped chair by Giovanni Trava Carlo Colombo's rattan chair. Both from Vitto Bonacina. Thro Forma & Desig 203-855-9325.
8. Antonio Citterio's wicke chair. From Flexform: 800-763-6767.
9. Cotton ribb chair by Natale Gerosa and Stef Vaio. From Der 011-39-05-71-65-12-32.
10. Mario Mazz basket table. Fr View. Through Varaschin: 011-04-38-93-30-2



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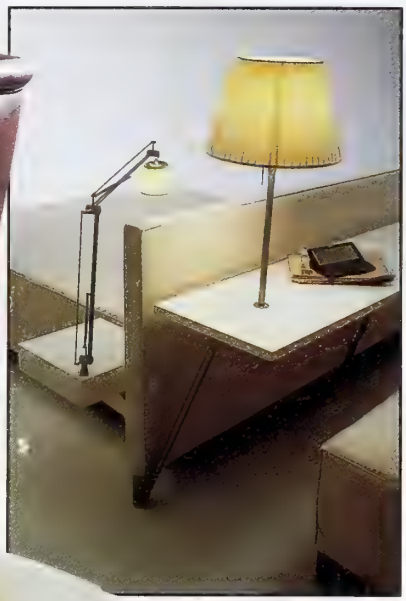
As always, the most daring and innovative in furniture form made its debut at the Milan fair



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1. *Massimo Morozzi's cushi are stuffed with flax. From Edr At Moss: 212-226-2190.*

2. *Birch loung chair by Gianlu Landoni has las cut holes. From Vibieffe: 011-3 039-24-55-449*

3. *Marco Romanelli and Marta Laudani maple-veneered armchair. From Montina. At Frederic Willia 212-686-6390.*

4. *Metal rivets decorate Éric Raffy's leather chair. From Soca Line: 011 33-240-68-85-*

5. *Philippe Starck's accessorized be From Cassina. At Luminaire: 800-494-4358*

6. *Winged cloth chair by Achille Castigl and Ferruccio Laviani. From Moroso. Throw Ernest Stoeckli 201-585-9420*

7. *Nicola Ada fit a sofa's back with shelving. From Giorgetti 201-836-9100*

8. *Arched birc stool by Hans Peter Weidmar From Artek. Through ICF Group: 800-237-1625*

9. *Gijs Papavo seating system From Montis: 336-861-7768*



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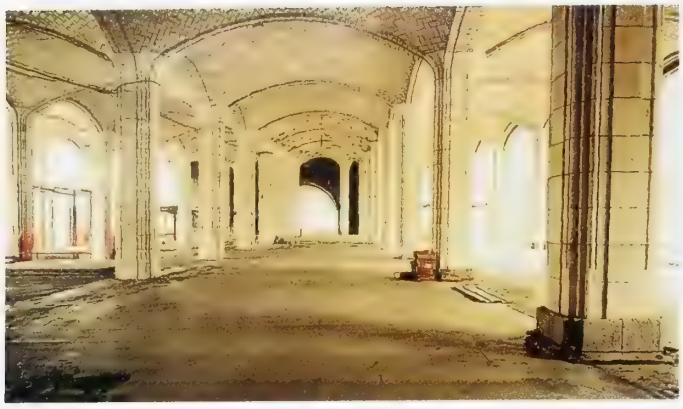
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RESTORATION DRAMA

Fraught with delays, the redevelopment of New York's Brid market—a vaulted, Guastavino-tiled, cathedrallike space (le under the Queensboro Bridge—has been 22 years in the ma ing. But now, with the help of British style-setter Sir Terer Conran, it's all systems go. Slated to open in Novemb Bridgemarket will comprise a high-end Terence Conran Sh furniture store and a restaurant that will be separated by gl walls from a Food Emporium supermarket. "It's going to wonderful to see the public there at last," says architect Hu Hardy, who has been involved since the start. *Tessa Sou*

ONE-STOP SHOP

For eighteen years Manhattan designer Vicente Wolf had wanted to open a showroom, but what with decorating homes for his clients, traveling around the world shopping for those projects, and doing furniture for High Point manufacturers, well, he's been busy. Then his landlord called to say the space adjacent to his design studio was vacant. Wolf decided it was now or never. In the new light-flooded showroom, which is open to the trade and the public, he has brought together a remarkable range of objects. Examples (below): 1940s French floor



lamp ($6,000), 18th-century Swedish mirrors ($3,000 each), his own oak side chair ($1,400) and wall sconce ($320). "People go to a shop that sells Swedish things, another that sells modern things, a third that sells French," explains Wolf. "I want to show how it can all go together." VW Home, 333 W. 39th St.; 212-465-0590. *Jane Marg*

LUXE REDUX



Casa del Mar was once Santa Monica's grandest beach club. Built in 1926, the imposing Italianate structure attracted a posh crowd of diners, dancers, swimmers, and sunbathers. Now, after doing time as World War II military housing and, most recently, a Pritikin Longevity Center, Casa del Mar has been transformed into a 129-room hotel. Designers Darrell Schmitt and Cheryl Rowley collaborat to create interiors that Schmitt calls "raffishly elegant." "Virtually everything h been obliterated in the building," Schmitt says. "So we weren't reproducing wh was there, but designing something reminiscent of the era." The designers gave gu rooms (above) sunny colors, traditional fruitwood furniture, and marbled baths. T U-shaped building embraces a roof deck with a new swimming pool and Medit ranean landscaping. The former ballroom is a sweeping space that includes t lobby and a lounge that—like the hotel's restaurant, Oceanfront—overlooks t Pacific through floor-to-ceiling windows. Call 800-898-6999. *Jeff Book*

IN THE AIR

NEXT STOP: 2000

Comité Colbert, the French luxury-goods consortium, makes a provocative bid for the 21st century with an interactive exhibit to be held October 11 to 20 in Vanderbilt Hall in New York's newly restored Grand Central Terminal. Rooms designed around member companies' products enclose architect L.A. Morgan's towering courtyard (right). Rémy Martin proposes an updated Louis XIII salon with a gold-, silver-, and copper-leaf bar. Chanel imagines the pearl-and-rock crystal home spa Coco herself might have ordered up for the year 2000. Call 7-4419. *Christopher Petkanas*




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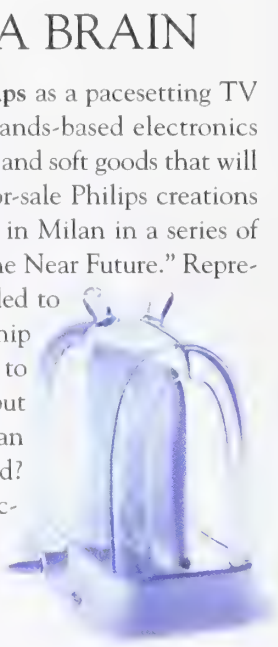


More than 25 years ago architect Frank Gehry began making unconventional chairs and bookshelves out of corrugated cardboard. His rebellion against the expectations of the furniture market continued in his first-time collaboration with Knoll in 1992, when he created apple basket-inspired seats of woven bent wood strips. Now, fresh from turning rock-hard titanium into the swirling, sweeping, gravity-defying curves at the Guggenheim Museum in Bilbao, Gehry has teamed up with Knoll again. The FOG chair (his initials) echoes his museum masterpiece with seat, back, and armrests of cast, polished anodized aluminum that bend and curve to cradle the sitter. The indoor-outdoor chair (left, $390–$450) is available this fall. Call 800-445-5045. *Christina B. Wilson*



AN APRON WITH A BRAIN

You may know of Philips as a pacesetting TV brand. But the Netherlands-based electronics company has designs on a wide range of appliances, gizmos, and soft goods that will help make the future home inviting. Fifty or so not-yet-for-sale Philips creations went on display at this year's International Furniture Fair in Milan in a series of vignettes called "La Casa Prossima Futura: The Home of the Near Future." Representatives of Saks Fifth Avenue saw the exhibit and decided to import an expanded version to the ninth floor of its flagship department store in Manhattan, on view from September 15 to October 9. Expect comfortably familiar-looking designs, but with microchip circuitry hidden everywhere. How about an apron that turns on the microwave at your spoken command? Or a networked digital bookshelf (above left) where interactive books rest and recharge? Or a glass toaster (right) that switches off when it senses the bread is burning? Cinnamon butter, anyone? *Linda Dyett*





MUM'S THE WOR

"I hate mums" is a familiar lament gardeners eager to have flowers autumn but turned off by the red a orange potted mounds sold at roads stands and gas stations. Korean hyb chrysanthemums (American-bred pla with Asian ancestry) could change minds. These daisylike plants don't n the frequent pinching required by th stiff cousins and are now becoming av able in subtle colors that fit gracefu into the garden. One of the best, *Crys themum* x 'Single Apricot' (above), be ordered from Niche Gardens ((919-967-0078; catalog is $3.00). F planting is fine for Zone 7 and south, for cold climates request spring sh ment. *Ken Druse*

ON-LINE ART

Tired of wearing out shoe leather going from gallery to gallery in search of something to fill your empty wall or shelf? Rest your weary dogs and log onto Guild.com, where you can find more than 3,000 pieces of juried artwork and fine crafts produced by over five hundred artists, including glass master Dale Chihuly, photographer William Wegman, and illustrator Art Spiegelman. This good-looking site sells photography, paintings, sculpture, glasswork, ceramics, and much more ranging from $1[illegible] www.guild.com *Dan Hoehler*

PERIOD DRESSER



"It matters not how beautiful the object is intended to be, it must first be formed as though it were a mere work of utility." Such was the philosophy of Christopher Dresser, the English designer who died in 1904, a good two decades before the German Bauhaus introduced the celebrated mantra "form follows function." A buyer for Ralph Lauren fell for the streamlined designs of Dresser during a recent antiquing trip to London and acquired several pieces at a local specialty shop. Among the prizes: an 1881 claret jug with an ebony handle (right, $6,950) that has subtle floral carvings around the silver-plated rim which reveal Dresser's love of Japanese design. Polo Ralph Lauren will offer the items for sale beginning this fall in their Chicago store. At Polo Ralph Lauren, 750 N. Michigan Ave.; 312-280-1655. *William Sertl*



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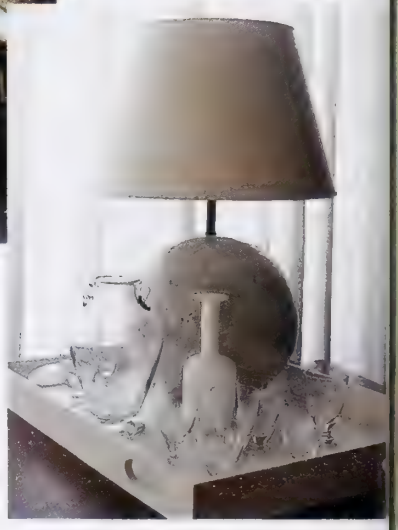
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SOFTER EDGE







Thomas O'Brien extends his brand of warm, relaxed modernism into furniture, bath fixtures, and more

By Christine Pittel

Who else would see the poetry in a 1950s Rolodex, names and numbers twirling on a giant metal disc? "I even have extra cards," says Thomas O'Brien, the New York design dervish behind Aero Studios, who himself has been spinning among projects ranging from a 1930s brick Georgian house in Connecticut to a new furniture collection for Hickory Chair. At 7 o'clock on a Friday evening he's still in the office, opening the door to his cabinet of wonders, a.k.a. the conference room, crowded with found objects propped against walls and stacked on shelves. This is the launchpad of his creativity. Six-foot-long steel luggage racks from a French train are headed to a leather-paneled library on Central Park West. A pair of tall, sleek 1920s Japanese lanterns in red-lacquered bamboo with rice paper are set aside for Giorgio Armani. "I bought these original Thonet chairs in Brooklyn for $35 each and remade them in an upholstered version for the Emporio Armani cafes," O'Brien says. Vintage flashlights and milk glass poke out from a cardboard box in the corner. "That's my haul from Long Island yard sales last weekend—I still buy all the stuff for the store downstairs."

Leading the way past the product design office, the samples library, and the drafting tables in his SoHo complex, the boyish 38-year-old, clad in khakis with a sweater tied around his waist, sits down at the rustic Indian daybed that serves as his desk. Over the Paul Frankl sideboard behind him >



The office (above) as self-portrait, with favorite 1940s chinoiserie chairs and a pleated silk screen made by Sister Parish atop a Paul Frankl sideboard. Right, from top: Thomas O'Brien; whitewashed tray, Italian glass and ceramic lamp O'Brien designed; slipper chair from his new collection for Hickory Chair.

Modus Operandi

- When choosing furniture or fabric colors, make sure there's a value range from light to dark.
- If you're using only one color, change the texture—gray stone, gray velvet, raw walnut, and some pewter—to produce intriguing tonal shifts.
- Just as important as the furniture layout is the lighting plan. Which pieces share one lamp? Which lamp should come on with the switch at the front door? Should it be on a dimmer? Buy classic light bulbs with a filament; they glow.
- Don't be afraid of your Spode. Use everything.

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hangs a German botanical chart of spores. Books are shelved in a glass-fronted mahogany china cabinet. But it's not the pedigree of each piece that interests him, it's the persona—the turn of a leg, the profile, the proportions. Instead of using antiques to burrow into the past, O'Brien absorbs them into a contemporary vision.

Although the reach of his imagination may be wide enough to embrace all eras, at his core O'Brien is instinctively modern. But the soft-spoken, unpretentious



designer sands off the hard edges. He gravitates toward user-friendly pieces like those made by Jean-Michel Frank, Hans Wegner, and Charles and Ray Eames, which grow out of French and Scandinavian design traditions. More humanist than the machine-bred products of Germanic modernism, this furniture is rooted in wood rather than dipped in chrome.

Fusing tradition and this kinder, gentler take on modernism comes naturally to O'Brien, who was born into a marriage of styles. His mother hailed from an upstate New York town where every other house was Greek Revival. His father was an IBM executive whose office was wall-to-wall Knoll. "IBM was so impressive—a total design carried through every component," says O'Brien. "I still have four or five of the absolutely perfect khaki-colored IBM pencils [illegible] the clocks in my high school [illegible] zoned with the IBM motto." [illegible] childhood, he has been b[illegible] ra[illegible]vide between ped[illegible] cla[illegible]



Easy living in a Thomas O'Brien–designed beach house (above) with vintage rattan covered in an English block print from Lee Jofa. Left: Limed oak and patinated bro bookcase, a new O'Brien piece from Hickory Chair, inspired by a 1950s original.

In a collection of bath fittings for Waterworks, O'Brien grafted one period onto another. The nesting cylinders of Victorian telescopes inspired the stepped bases of streamlined faucets with propeller-shaped handles. "We wanted a design that was bold and American, something which would have a modern aesthetic but retain a sense of traditional materials and form," says Waterworks president Peter Sallick. "That delicate balance is exactly what Thomas does so well." In addition to nickel and chrome, they took a chance on silverplate and were rewarded when that version sold out almost immediately. Sharon Stone called Sallick personally to make sure her shower fittings arrived on time. "I love the softness of the silver, even when it's tarnished—although the touch of the hand keeps it polished," says O'Brien. "The color is so pure and pale."

This October he is testing his rarefied sensibility in the world of commercial furniture, debuting a line of fifty pieces for Hickory Chair. Half the collection consists of comfortable classics—strong, silent types, like a handsome large-scale sofa. Then there are those gutsy, unexpected pieces you throw in to mix up the message, accessories like a steel table with a mahogany or oak top. The mischievous designer—who once declared a tablecloth a shower curtain and turned the base of a Ca Scarpa coffee table upside down—e pressed his own antiques into acti the grand, eccentric handcarved Ch pendale chair in the collection v copied from a trio of haughty dowag residing in his apartment.

A high-backed slipper chair fr the new line—an adaptation of an E lish Deco original—will add panache the guest rooms of a boutique hot 60 Thompson, that O'Brien is design in SoHo. The urbane chair may look though it's waiting for Noël Coward, l beneath the glamour it turns out to eminently practical. "It's upholstered a wonderful washed artist's linen fr Italy that's rough and nearly indestr tible," says O'Brien, who's considerate well as pragmatic—a chef serves lun to his 24 employees every day.

Pulling together 100 rooms an lobby hardly fazes him. "It's what I been doing ever since I was a kid," says. "It's not unlike making an Iroqu village in sixth grade—there's a bit history, some creative interpretation, a bursts of spontaneous invention. Th you take all the objects you've gathe and make them look like a whol Sounds easy—for him—and the O'Bri empire is rapidly expanding. "It's exc ing to be able to do more and more of t things in my head." ■

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From top: Helena Sheer, a pol
by Hinson, alternates transparent
solid stripes. Nancy Corzine's
Zhandara is a pure silk
Groundworks through Lee Jofa
comes Precious Stripes, a
translucent polyester. Satin Ar
from Clarence House
blend with a dual-texture
pattern. Pale
up Elemental
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Salamandre
blend. Nobilis'
damask comes



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From top: Gretchen Bellinger's Diva is a silk satin scattered with rhinestones. Nuno's Om is woven of stainless-steel filament. Silk Ombre is by J. Robert Scott. Watteau is the name of this Brunschwig silk taffeta. Thoen stripe from Beacon Hill has ribbon effect. Glant Charmeuse from Hines is a mostly cotton blend. Pollack & Associates' Moonstruck has Jacquard-woven orbs. Golden quilted silk by Kravet comes from [illegible]a. Clouds by Jack Lenor Larsen is a linen blend. Background [illegible] Metal wallcovering from Blum[illegible].

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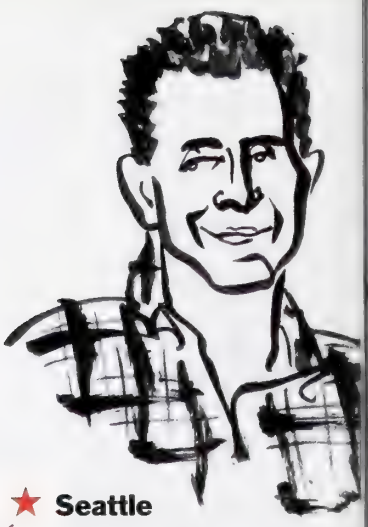
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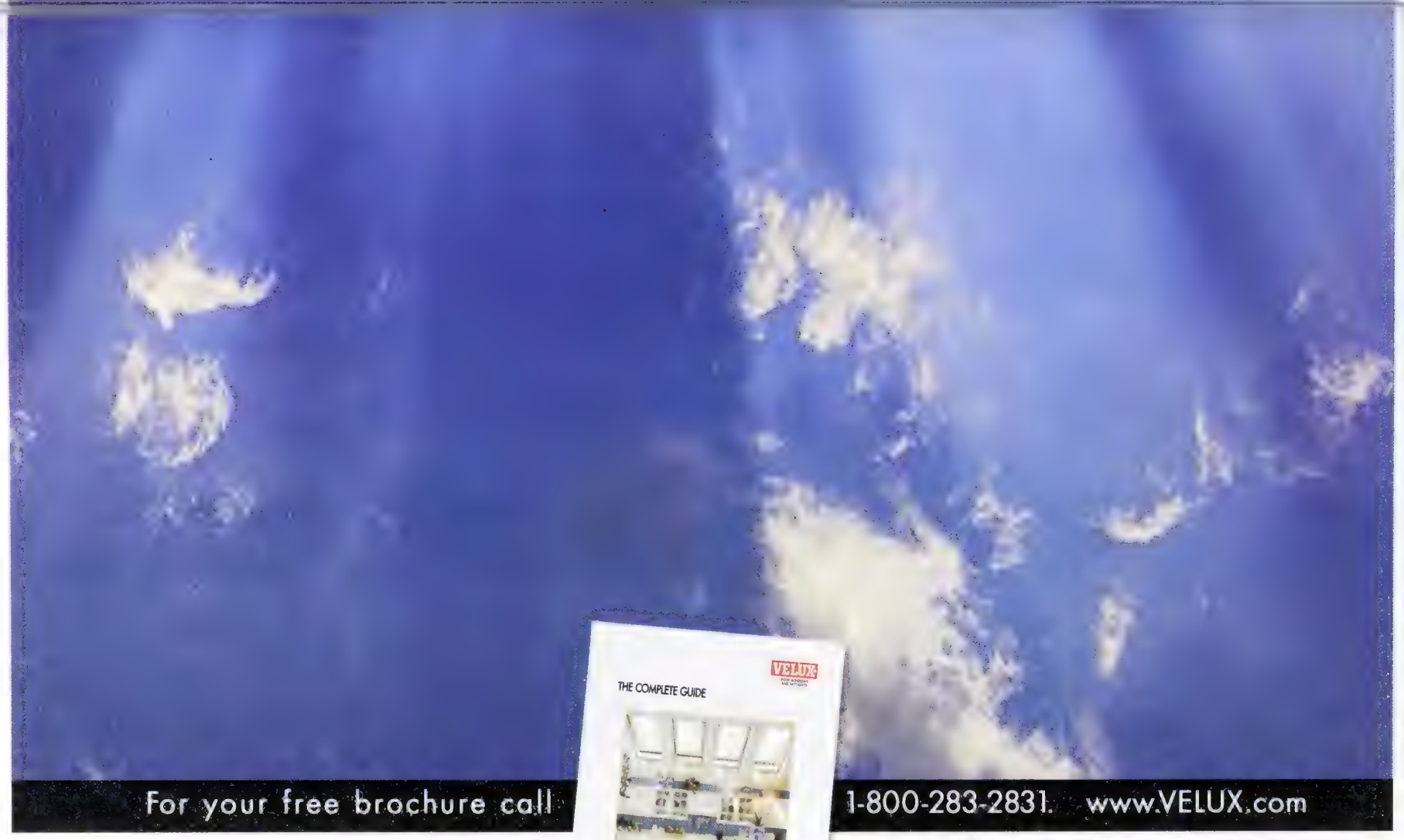
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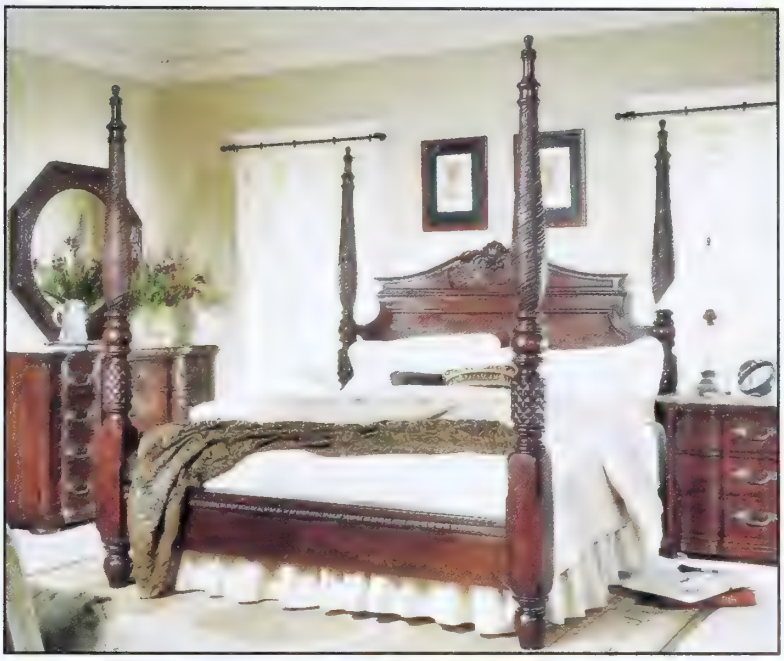


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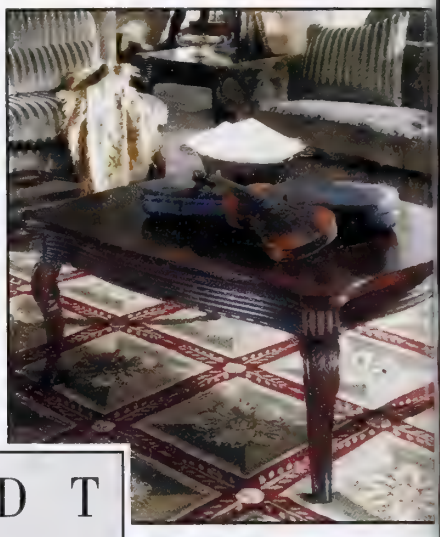


A R D T

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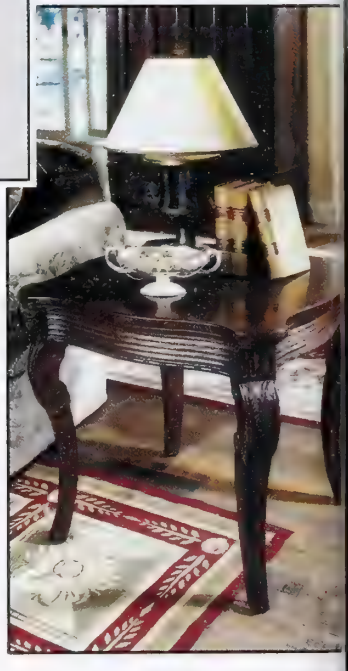


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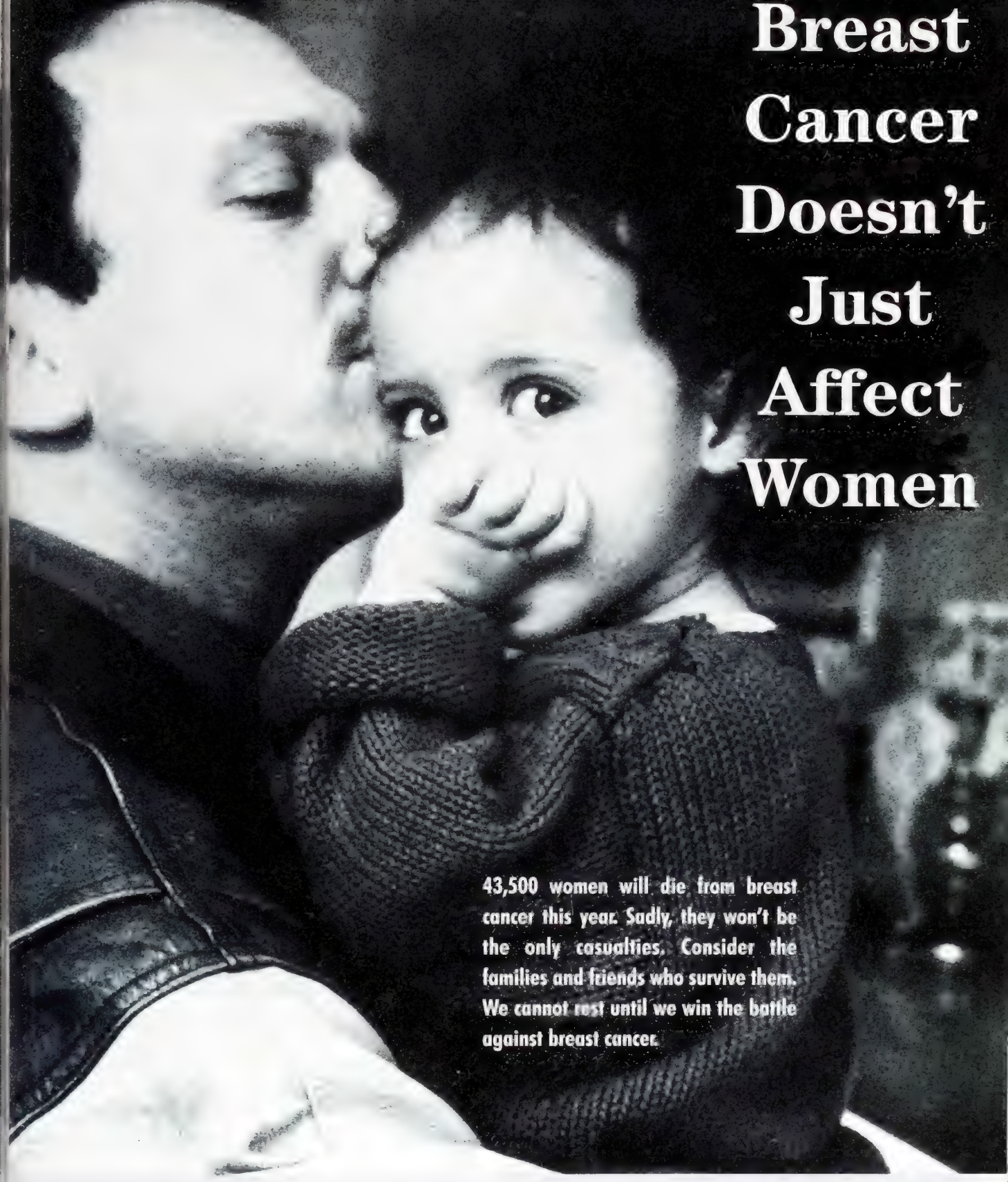
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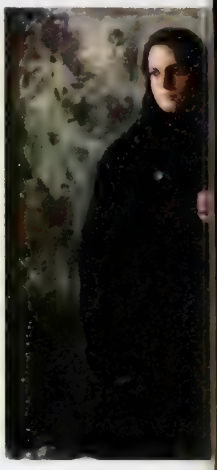




HOLD THAT POSE

Currently chic, classical portraits are a matter of both style and posterity

By Margaret Kennedy



Early one morning, before the crowds, I am alone with John Singer Sargent's bold portraits at the National Gallery in Washington. The pale aplomb of *Madame X* rivets me as I am struck again by this artist's stunning ability to ennoble his sitters. Sargent cropped his pictures like photographs and foreshortened space to intensify reality. But this new immediacy never hindered him from making reality more beautiful.

Still reveling in Sargent's bravura brushwork, I step across the hall to an exhibition of portraits Ingres, who much preferred painting ambitious mythological and h torical panoramas. "Cursed portraits!" he complained. "They alw keep me from undertaking important things." But his patrons kne special talent when they saw one, and their reward for persistenc immortality. With a firm grounding in the imagery of earlier tim Ingres appropriated a stance here, an expression there to elevate everyday. His minimalist pencil drawings poetically maximize ev line. They are as modern as David Hockney's similarly lean sketc of friends.

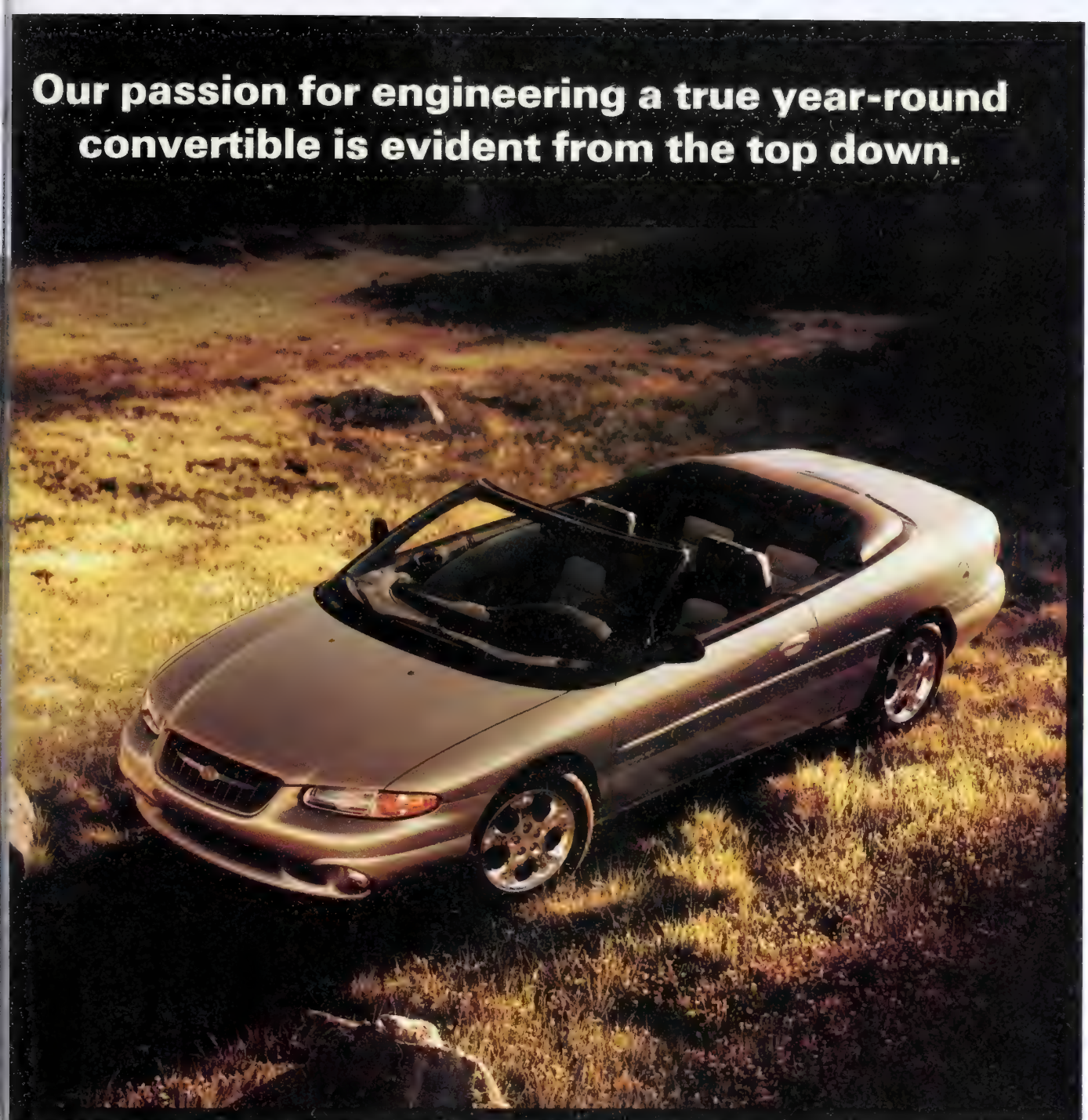
Ironically, both Sargent, who officially gave up portraiture 1907, and Ingres, who hated it, are firmly planted in art hist because of it. Could one commission a portrait today that would both likeness and high art?

"After World War II, art went in a new direction," says Mar MacKinney, president of Portraits, Inc., a New York gallery that r resents the work of approximately 200 artists. In the 1950s, abstr tion took over the front ranks of art, and since the turn of t century photography has offered inexpensive likenesses. Still, son body has to paint presidents and princesses. MacKinney, who h gathered the best limners into her fold, knows how to broker a go match. But her goals are loftier—she'd like "to get portraiture ba to fine art." She shudders at the very mention of artists who ha never taken an anatomy class. On the walls behind her, acco plished portraits beckon.

A dark, compelling canvas done by 27-year-old Tom Eric-

Observing languor over time, from top left: ***John Singer Sargent's Nonchaloir (Repose), 1911, oil, National Gallery of Art, Washington, D.C. (The Sargent exhibition continues at the Museum of Fine Arts, Boston, through September 26); Gertrude Vanderbilt Whitney by Robert Henri, 1916, oil, Whitney Museum New York; Repose by Samuel Adoquei, 1996, oil on panel; The Art of Painting by Bo Bartlett, 1999, oil and mixed media.*** *Top right:* ***Leslie by Tom Roberts Ericsson, 1998, oil.***

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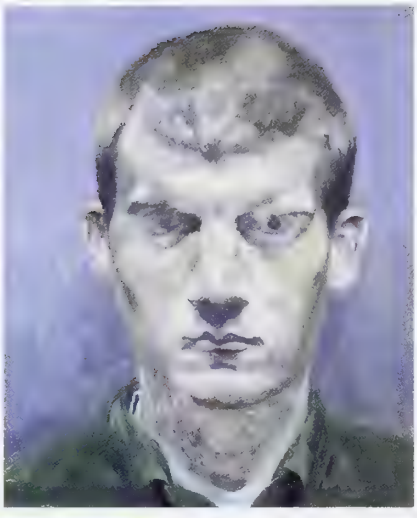
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Portraits have ageless appeal. Left to right, from top: ***Andrew Lattimore's*** **Gentleman in Profile** *1983, pencil and gouache;* **Philippe Mengin de Bionval** *by* ***Ingres, 1812, graphite;*** **Gail Hayman** *by* ***Aaron Shikler, 1998, oil;*** ***Jeffrey Saldinger's*** **Portrait of Tom Moran,** ***1997–98, oil;*** ***Sylvia Shap's*** **Sheldon K. Friedlander,** *1996, mixed media;* **Woman in Red Gloves** *by* ***Daniel B. Schwartz, 1990, oil, Portraits, Inc.;*** *using graphite drawing,* **Mary Carlson** *by* ***Jim T***

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sson depicts Leslie Bridgman, associate director of the gallery. main inspirations were Degas for lyricism combined with a cer flatness from Giotto," he says. "I wanted the impression that painting was executed on a frescoed wall." Ericsson struggled fo months on the work and his subject returned for more than fif two-hour sittings. "At one point there was an umbrella, at anot gloves," Bridgman says. "Tom kept removing and changing What emerges is a third party—the canvas becomes a living, bre ing thing." Ericsson strives to capture something profound: "I'm ing not to get too obsessed by details—I want you to know it's done with a brush."

"You can borrow technique from great artists of the past, not the pose," says painter Samuel Adoquei. "What was consid a noble gesture four hundred years ago can look arrogant n When he lists his influences, I'm not surprised to hear Albr Dürer, Sargent, Robert Henri, and George Bellows. Adoquei come a long way from Ghana, where his first drawings were don school at age 7 with chalk on a slate. At the end of each day, trade a look at his picture for other kids' leftover chalk and home with his pockets full to draw some more. Adoquei's sty free and fluent and he's not afraid of color. His portrait of a wo in blue catches today's natural ease and informality.

"I can't even look at it," says a socialite who was painted b artist who is in every museum that can afford his work. Sit comes with no guarantee. Most masters of the art universe do accept commissions. You have to be a friend to be painted by Ch Close, Eric Fischl, or Julian Schnabel. While Fischl's work radi personality, a portrait by Schnabel on broken dishes is really n about the artist and less about likeness. Nevertheless, all of t will probably wind up on museum walls next to Andy Warh 1960s multiples of women.

If you admire a classic, painterly approach, eventually you to Nelson Shanks. At the Forum Gallery, I saw his stunning o fashion designer Mary McFadden, depicting her bare-breasted i elaborate 16th-century necklace from India. (McFadden says co "It was warm in the studio.") Shanks, who has painted Prin Diana and is currently in England painting her brother, Cha Spencer, commands prices worthy of the honor ($100,000–$200,0

Art advisor and collector Barbara Schwartz, who thrive discovering young talent, took me on a whirlwind tour to show portraits by potential stars. At P.P.O.W in SoHo we found the w of Bo Bartlett, who studied with Shanks. Bartlett's crisp realism c much to Andrew Wyeth, who is a fan. Bartl monumental figurative oils suggest deeper, so times mystical themes. A large commissio portrait would cost $40,000 and might take months. By contrast, the tiny 5-by-4-inch fa beautifully rendered in graphite by Jim Torok at Maynes Gallery, may be commissioned for $2,



"Did you catch what David Ross said to C lie Rose?" dealers and artists excitedly kept asking me. Last J when Ross, the new director of the San Francisco Museum of M ern Art, identified the next big trend as "old-fashioned painterly traiture," those most involved seemed the most surprised—and most exhilarated. Quipped Rose: "John Singer Sargent lives!"

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INSIDE TORONTO

Forget moose, Molson, and Mounties. In Canada's largest and most vibrant city, multicultural meets modern in ways that surprise and delight

By Wayne Curtis





Visitors to Toronto spend a lot of t craning their necks and looking skyw There's the CN Tower, the world's ta freestanding structure. There's the fi cial district, home to three of the wo fifty tallest buildings. There's R Bank Plaza, its 14,000 sepia-toned dows tinted with 2,500 ounces of ac gold. And then there's the hulking Dome, the world's first indoor-out arena with a fully retractable roof.

But all this upward gawking c at a cost, and it's more than a cric the neck. You may miss out on the s life—in the open-air markets, on stoops, at neighborhood street cor After all, Toronto is the adopted h of Jane Jacobs, the author of the sem *Death and Life of Great American C* and the sage of livable towns. Jacob probably done more than any other gle person to halt the mania for st concrete plazas, encouraging a re to leafy streets and to building more human scale. "It's hard to thi another city that took Jane Jacob heart as much as Toronto," says Ric Stromberg, manager of historic pr vation at Heritage Toronto.

Looking up, above: The CN Tower lo more than 1,815 feet over the SkyD and the whole of downtown Toronto Left: The Old City Hall, built in 1899, as reflected in the latticewor the Cadillac Fairview Tower.





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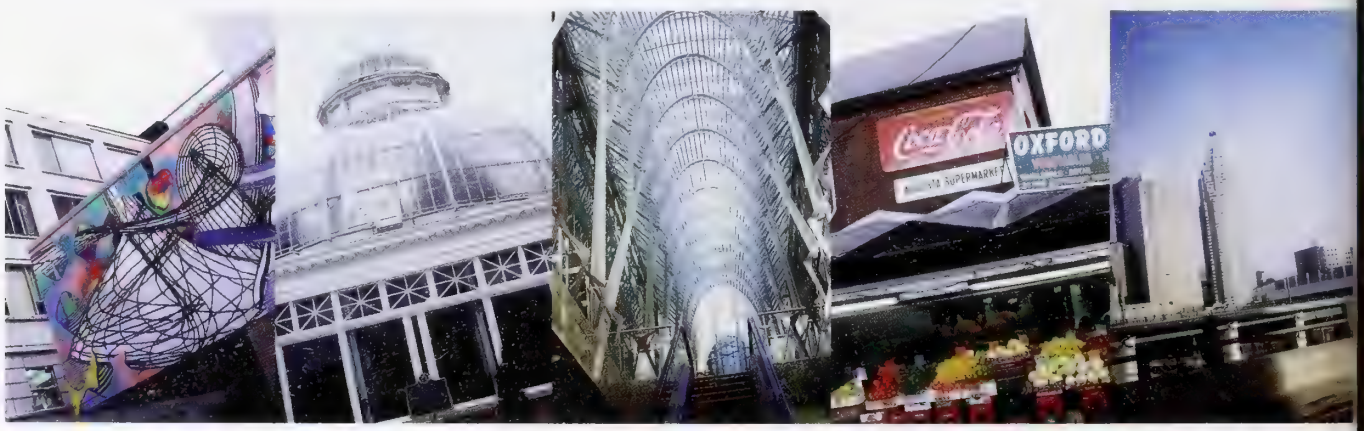
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Toronto's street life is enlivened in no small measure by a long tradition of warmly welcoming immigrants of every stripe. Consider this: 42 percent of current metropolitan area residents moved here from abroad. Fully one-third of all public school students were born outside the country—in 170 different countries, to be exact. Toronto has three Chinese-language daily newspapers, and the largest Italian population of any city outside of Italy. On the streets you are likely to hear Cantonese, Tagalog, Ukrainian, or dozens of other dialects.

New faces, new cultures, and new cuisines arrive regularly, resulting in an urban texture that is richly cosmopolitan. What's most amazing is the tremendous good grace with which Toronto has adapted to the constant flux. Civility and politeness seem to flourish here. ("Unfortunately, payment is required before leaving the restaurant" is printed on the tab of a downtown restaurant. "Kindly leave your folded used newspapers inside" is posted on the recycling bin in the subway.) In the end, this is a city that works, and works very well.



And that may be a more impressive accomplishment than a feat of engineering like the CN Tower.

NEIGHBORHOODS Just north of the downtown train station is Toronto's bustling financial district, marked by boxy towers emblazoned with the logos of Canada's largest banks. These include Mies van der Rohe's sleek Toronto Dominion Centre and, just across the street, I.M. Pei's Bank of Commerce building, where classic and modern are deftly linked by an airy atrium.

The financial district can lack charm, especially when damp winds whip up. But that's offset by a number of exquisite curios hidden in unexpected places. A whimsical herd of bronze cows by Manitoban artist Joe Fafard relaxes on a lawn between Mies's towers. A fine museum of Inuit art is tucked off the lobby of Aetna Tower (79 Wellington St. W.; 416-982-8473). The Design Exchange—a nonprofit organization dedicated to promoting contemporary Canadian design—occupies the former Toronto stock exchange trading floor, an Art Deco monument pres[illegible] modern tower (234 Bay St.; 416-363-6121). Best of all is the soaring galleria BCE Place (corner of Front and Yonge streets), completed 1993 by Santiago Calatrava (with Bregman and Haman where a gossamer lightness is blended with a grandeur be ting a European cathedral.

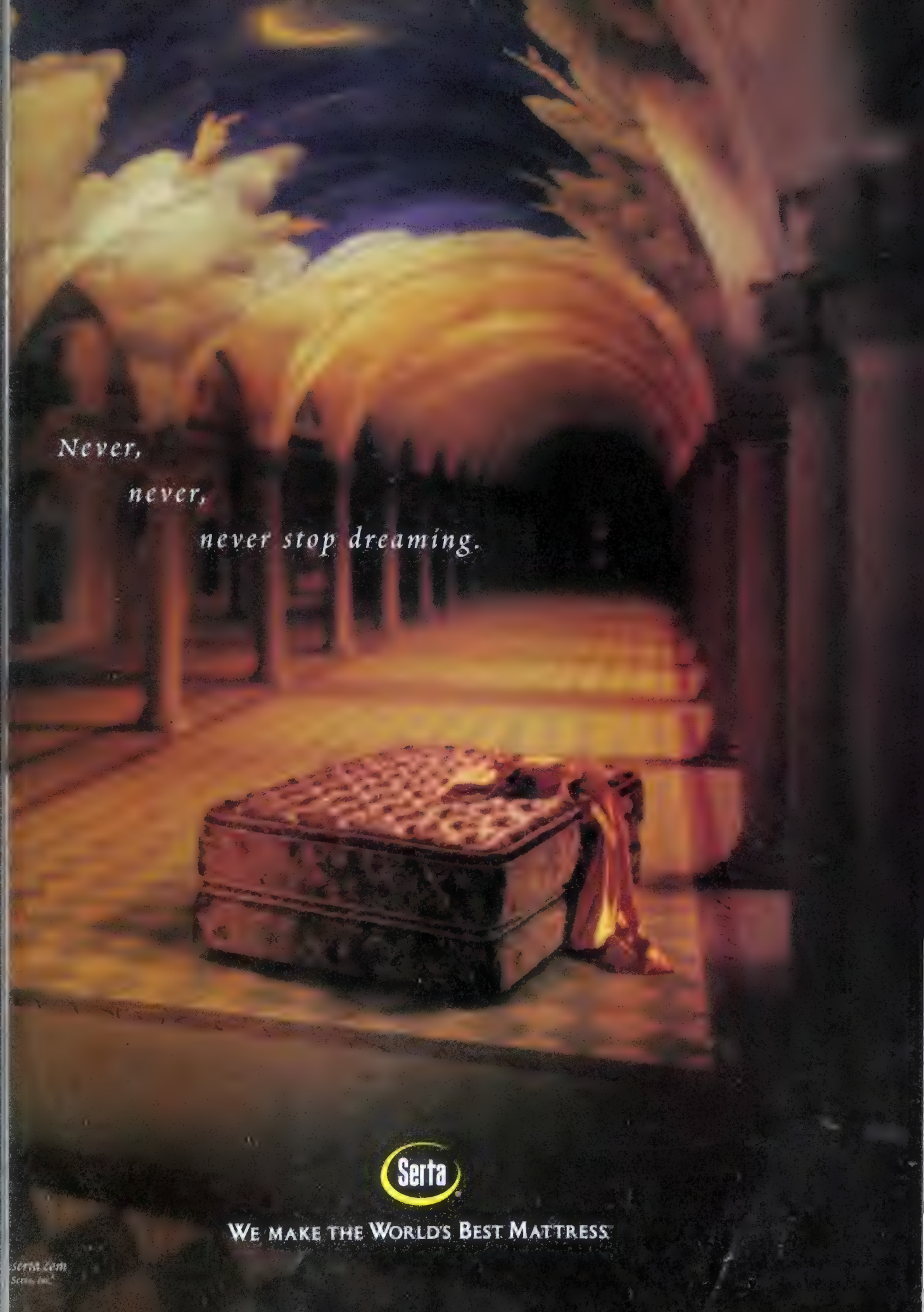
The financial district may dominate the skyline, but t traditional neighborhoods really define the city. Turn of busy commercial thoroughfare and you'll invariably fin peaceable oasis of leafy trees and regal brick houses. Walki tours are a great way to learn the neighborhoods. Check w Heritage Toronto (416-392-6827) for its schedule of free to offered weekends spring through fall.

Commerce and quiet mix harmoniously in the neig borhood of Yorkville, north of Bloor Street between Aver Road and Bay Street. Along Bloor Street you'll find the cit upscale shopping district (look for merchants like Prada, H mès, Cartier, and Chanel). A block or two north, along Cu berland Street and Yorkville Avenue, are renovated ro houses with art galleries, boutiques, bookstores, and low-k restaurants. Farther north still are handsome Victorian-i houses along Hazelton Street, most displaying the cit homegrown architectural style of bay windows capped w prominent gables. To the west of Avenue Road is a neig borhood called The Annex (where Jane Jacobs chose to s tle) and where you'll discover bucolic residential streets stu ded with tiny parks.

Toronto's working-class roots are best seen in Cabba town, so named because the early Irish immigrants allege opted for cabbages over lawns. The neighborhood has be occupied more recently by professionals (who seem to pre lawns), but it has managed to keep much of its rough-edg feel. Ethnic restaurants line the main arteries, and humble distinguished 19th-century houses are tucked among tr along the side streets.

The Toronto Islands are linked to downtown by woo decked ferries. The 612-acre archipelago was a sand s extending into Lake Ontario until a fierce storm in 18 severed it from the mainland. Today the islands comprise

Above, left to right: Frank [illegible] on the rear wall of the Princess of Wales Theatre; the 1910 Palm Hou at Allan Gardens; [illegible] Place; the cornucopia of Kensington Market; drive-by view of downtown.


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a gracious city park with picnicking lawns, swimming beaches, yacht clubs, an Edwardian-era amusement park, and rambling pathways and footbridges connecting one island with the next.

Tiny turn-of-the-century summer cottages once occupied land leased from the city on several islands. Most were bulldozed and parkland was reclaimed when the leases expired. But on Algonquin and Ward's islands, residents banded together and fought the evictions, successfully convincing the city to extend their leases to preserve these uncommon neighborhoods. With narrow walkways, quirky architecture, no cars, and unbeatable views of the city skyline, the place has the feel of a landlocked houseboat community.

SHOPPING Much of Toronto's urban energy has found its way into design—especially housewares and furniture. Local wares are typically marked by a clean international style rather than any distinctive Canadian idiom. But look for innovative uses of native materials (like birch).

Along King Street East, you'll find the minimalist furniture mecca of Nienkämper (300 King St. East; 416-362-3434), where the impeccable craftsmanship and the finest materials carry the sleek lines with aplomb. Local favorite Upcountry (214 King St. East; 416-777-1700) is a large two-level shop with vintage steel desks and cabinets, as well as new furniture inspired by classic styles ranging from Shaker to 1970s re

To the northeast, where Bloor Street changes to D forth, you'll find a handful of innovative shops improbably amid pizza parlors and hardware stores. Martha Sturdy Des (315 Danforth Ave.; 416-465-2464) is the Toronto outpos the Vancouver-based designer noted for her lustrous r housewares and simply styled brass furniture. At Lily Lee (Danforth Ave.; 416-461-1017) you can shop for reasona priced pottery, pillows, and picture frames.

Queen Street West has long been home to edgy crea types, but the edge has lately moved west, beyond Bathh Street. Last year Daniel Aguacil opened Inside Modern Li



(694 Queen St. West; 416-504-4919), offering an ecle array of vintage and contemporary furniture and art in a s but welcoming gallery. Remnants of the Past (865 Queen West; 416-861-1452) has the cluttered feel of a thrift shop, with a good assortment of fifties and sixties furniture and tures, including some early Danish teak pieces. For mod design's equivalent of the Top 40, try Quasi Modo (789 Qu St. West; 416-703-8300), a compact storefront shop wh you'll find current production furniture by Philippe Sta Harry Bertoia, and Charles and Ray Eames, along with w by contemporary Canadian designers.

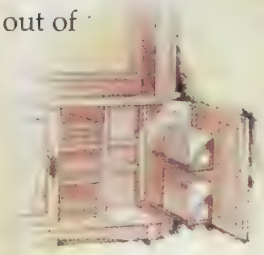
In Yorkville, Roots Home (195 Avenue Rd.; 416-

Top row, from left: the Design [illegible] spare wares at Mid-Century Modern; Nienkämper's minimalist opulence; Tom Dixon's lo[illegible] pottery at Lily Lee. Bottom, from left: Glassworker at Harbourfront Cent Craft Studio; Roo[illegible]'s floor lamps; Lily Lee's storefront; resin colors at Martha Sturdy Designs



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The Toronto Islands, linked to downtown by wood-decked ferries, comprise a gracious city park with picnicking lawns, swimming beaches, a Edwardian-era amusement park, and rambling pathways and footbridge

927-8585) carries home furnishings, leather desktop accessories, and stylish linens. Down the block is Mid-Century Modern (99 Avenue Rd.; 416-927-8853), a Lilliputian shop stocked with vintage Danish design gathered by owner Jens Christiansen during trips abroad. And near the waterfront is the Harbourfront Centre Craft Studio (235 Queens Quay West; 416-973-4963), where visitors can watch artisans blow glass, hammer silver jewelry, and silkscreen textiles, much of which is available at an adjoining shop, Bounty.

RESTAURANTS Before sampling Toronto's restaurants you might examine the ingredients used by the city's chefs. The St. Lawrence Market (92 Front St. East; 416-392-7219) is a handsome turn-of-the-century indoor market built behind an earlier incarnation of city hall. Today it's occupied by vendors selling everything from caviar to casaba melons. Kensington Market (west of Spadina Ave., north of Dundas St.) encompasses a handful of narrow streets near Chinatown, where imports like dried Asian mushrooms and mangoes cascade out of storefronts onto sidewalk tables.

Then out to eat. Monsoon has converted a boxy downtown basement into an extraordinary space, one that's b subtle and theatrical (it captured last year's James Be Award for outstanding restaurant design). Diners en through an oversize ash door swung open by the maitr inside movies flicker on the wall in the lounge. Monsoon bastion of new Asian cuisine that quickly became a favorite when it opened in 1997. Dinner for two with wi about $100. (100 Simcoe St.; 416-979-7172)

Where Monsoon is subterranean, Canoe is nearly ce tial, located on the 54th floor of the Toronto's Dominion C tre with heart-stopping views at every turn. Concrete brushed steel are deftly softened with unobtrusive paper la shades and wooden sculptures. The kitchen specializes game and regional Canadian fare. Dinner for two with wi about $110. (66 Wellington St.; 416-364-0054)

Chef Reneé Foote is cooking fusion cuisine at the M cer Street Grill, another downtown restaurant that ma minimalism feel sumptuous. In warm weather the Japan garden patio is magical. Dinner for two with wine: about $ (36 Mercer St.; 416-599-3399)



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As might be expected, Toronto has an array of ethnic aurants, including many budget-friendly venues. Xango John St.; 416-593-4407) offers creative interpretations of o-Latino fare by Salvadoran chef Gustavo Agreda. The an Rice Factory (414 Dupont St.; 416-961-3472) is a nto institution. Corso Italia (584 College St.; 416-532-5) is the place for Italian, and Lee Garden (331 Spadina .; 416- 593-9524) for Chinese.

TELS In Yorkville, guests marvel at the classical styling old-world elegance of the Windsor Arms, which opened lay. Local secret: Virtually everything except a few leaded lows and the entryway are don't-touch-the-paint new. her-paneled hallways, limestone bathroom floors, and a side fireplace in the spa are just a few of the luxe touches is upmarket boutique hotel, which has just 28 guest rooms suites. Doubles from $255; $187 on weekends. (18 St. mas St.; 416-921-9666)

"Oh, the Queen stays there," is what everyone says n you mention the Royal York Hotel, the tallest building he British Empire when it opened in 1929. It's still an essive edifice, although now obscured by the towers of the cial district, and has more than 1,300 rooms. It's well sit- d for exploring downtown, with theaters, arenas, night- s, and restaurants within walking distance, and subways, tcars, and trains virtually at the front door. Doubles from . (100 Front St. West; 416-863-6333)

The Four Seasons Hotel regularly appears on those "100 best" lists in travel magazines, and with good reason. The 380 pleasant guest rooms offer a good base for exploring Yorkville, and the service is top-notch. Doubles from $250; $180 on weekends. (21 Avenue Rd.; 416-964-0411)

PEOPLE From his busy storefront office on Queen Street West, 36-year-old architect and entrepreneur Johnson Chou exemplifies the new Toronto. With business partner Patricia Christie he oversees an electronic database containing the work of more than 500 Canadian artists. They started the inventory to help filmmakers find artwork for movie sets (they supplied art for *Good Will Hunting* and *Pushing Tin*, among others), but have since expanded their customer base to include interior designers and homeowners. Chou, who moved to Toronto from Taiwan when he was three, notes that the children of recent immigrants are now coming into their own, making the city "more multifaceted and more interesting."

Sonja Bata, 72, remembers the old Toronto. When the Swiss-born wife of shoe manufacturer Thomas Bata moved here in 1946, "Toronto looked like a frontier town," she says. "No ballet, no opera. Just the ice hockey game on Saturday night." During her global business travels, Bata started collecting shoes from traditional cultures, amassing a collection that has since grown to more than 10,000 pairs. Today they're displayed at the Bata Shoe Museum (327 Bloor St. West.; 416-979-7799), an exuberant interpretation of a shoe box with its lid askew. ■





A FLOWERY FAREWELL TO SUMMER

With a little planning in spring and plenty of mulch later on, the garden can be as lush in September as it is in May

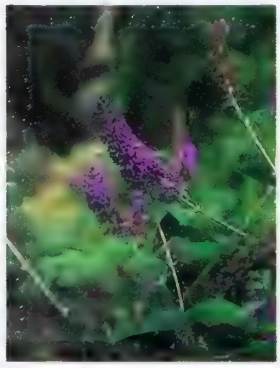
By Nancy Taylor Robson



By the end of summer, even gung-ho gardeners want their flower beds to be running on autopilot. What in spring felt like therapy now seems like drudgery, and most folks have forsaken gardening for other pursuits: beachcombing, reading in the hammock and, in my case, harvesting and putting by. I'm not alone. Many neighbors here on Maryland's Eastern Shore spend weeks in August and September canning. At our house the big copper *confiture* sits on the stove, bubbling with elderberry jam, applesauce, peppery tomato bouillon, or spaghetti sauce made from Costoluto Genovese and San Marzano tomatoes.



Although I have no time during this period of cottage industriousness to yank out thistles and haul water to drought-parched plants, I still want to be surrounded by color and fragrance. Years ago I relied on September's natural renewal to produce a meager garden. The *Tradescantia*, whose flopping stalks I hacked off at the end of June, sent up new shoot purple, lavender, and lavender-blue flowers. The tea roses turned in cascading color. But that was about it. Then friends, Marcy Brown and Tina James, showed me how v a little planning—choosing perennials that can fend for th selves in the heat—and with pl of mulch to keep the weeds dc my garden could be filled w bloom through early fall.



For James, former hos Maryland Public Television's C *Earth Garden* and the autho *Cooking with Herbs* (Rodale, 19 gardening is part of the great nat cycle; she always plants food habitats for wildlife. For Brow designer of perennial gardens, work is a happy r riage of pleasure and business. Her September den is the grand finale of her busy season. She p her own perennial beds to be at their spectac best for Labor Day weekend when she and her l band, Bob Atwater, host Pig Roast, a kind of m Woodstock. For three days, friends camp on lawns around the Atwaters' 19th-century hc overlooking the upper Chesapeake Bay.



Brown prepares the floral scene in spring



Annuals and perennials that fend themselves in August heat, left to right, from top: avid climber Cob scandens (cup-and-saucer vine), i bloom from midsummer to frost; shade-loving speckled toad lily; delicate white flowers of anemone 'Honorine Jobert'; fragrant panicl of Buddleia lindleyana 'Lochiach' feathery flowers and foliage of Perovskia atriplicifolia; an instan garden of cleome, which seeds qui



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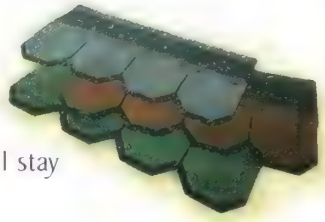
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by planting daylilies, grasses, mounds of artemisia, and rudbeckias, which grow not only in well-mulched gardens but in soil dried to concrete along the highway. By the time Labor Day rolls around she can relax into the weekend. She floats through it like one of her guests, her only gardening chore to cut flowers for replenishing bouquets: vast sprays of daisy-faced *Boltonia asteroides* 'Snowbank,' *Aster* 'Purple Dome,' drifts of deep pink double-flowered *Anemone* x *hybrida* 'Margarette,' and the single-flowered white anemone 'Honorine Jobert.'

While Brown's design style is gracefully wild, she pays close attention to flower combinations. She plants pale lavender *Perovskia atriplicifolia* (Russian sage) so its feathery spires grow up through the powder-puff blossoms of blue caryopteris, a melding that from a distance looks like a single extraordinary plant because the foliage of both is silver-gray.

She also likes the surprise of a half-hidden treasure—things that require thoughtful inspection. To encourage this, she puts out chairs near individual glories like the speckled toad lily *(Tricyrtis hirta)*. "It's a lovely orchidlike bloom with purpled spots and blossoms going all down the stem," she says, "but you must sit down so you can look at it very closely."

The toad lily, a good shade bloomer for fall, is a necessity in Brown's garden, where huge old trees create overlapping pools of shade. In addition to the toad lily and the anemones that do well in both sun and partial shade, she uses sedums like the recently introduced 'Frosty Moon' with variegated foliage, burgundy-leafed sedum 'Matrona,' and heucheras, particularly 'Palace Purple.'

Although Brown gardens on the property of clients, James gardens on borrowed spaces—the yard at her first apartment, empty city lots, the open ground between houses in her small development. Because these spaces can be reclaimed at any time, James limits her expenditure of time and money, planting grasses and flowers that readily self-seed and provide a swift visual return. "Cleome will come up and create an instant garden," she says. "You can have a rich, thick stand by the end of summer, and they have those wonderful seed pods like mini green beans."

Her other favorites include nasturtiums and 'Grandpa Ott's' morning glory, a luscious purple with a deep pink star at its throat. "Morning glory is the flower of September," says James. "Like nasturtiums it's at its peak then. Both are photo periodic—keyed into day length—and they like shorter daylight hours."



James's plantings can be easily obliterated, but she has given something more enduring to the world—the rediscovery of large-flowered evening primroses (*Oenothera glazioviana* Micheli) and the spectacular blossoming of time-lapse photography.

These primroses begin to open at dusk. First, a flute flower quivers. Suddenly the sepals, the green outer cover peel back in one fluid motion. Soon the blossom itself, fu like a fairy umbrella, swells. One petal flips away from the ers, then the flower spreads wide. The whole performance taken less than two minutes. As the light fades, blossoms o faster, creating a scene right out of *Fantasia*.

James discovered this spectacular plant growing wil a fence in western Maryland. "I was standing on a Westm ster goat farm at dusk, talking with the owners, and sudde realized I was looking at a flower that hadn't been the moment before," she says. To share the primrose with o people, she collected seed, propagated her own plants, t gave the seed to Southern Exposure Seed Exchange, wh calls the flower 'Tina James' Magic Evening Primrose.'

When my husband and I moved into our 18th-cent farmhouse with two acres of grounds to fill, James gave me of these biennials. Thirteen years later the primroses have s seeded all over my gardens in leapfrogging seasons of blo Some plants grow large enough over the winter to oper early June, others begin in August and finish at frost. A that, I let most stalks dry in place to broadcast seed natura

Inspired by James and Brown, I have gradually expan my September garden horizons. Now the creamy blossom anemone 'Alba,' propagated from heirlooms at the Will Paca garden in Annapolis, flutter like butterflies above liriope and sage. By the kitchen, Sheffield chrysanthemu twin masses of shell-pink daisies that bloom for weeks, br the pantry window. The fragrant buddleia, which fills niche between the 18th-century brick section of our ho and the 19th-century clapboard addition, is covered with p ple panicles. A cascade of wild clematis engulfs the prop tank with tiny white blossoms that waft sweet perfume i the kitchen windows; the demitasse-size bells of the pur *Cobæa* bob on the trellis by the vegetable garden.

And I'm always on the lookout for more. One recent covery is *Lycoris squamigera* (hardy amaryllis), a late-sea wonder I first saw while driving to Tilghman Island on Eastern Shore in early September two years ago. Hurtl around a corner, I came upon a stunning swath of pink tru pets seemingly suspended in the air, but actually held aloft two- to three- foot leafless stalks. I later learned that *Lyc* has two incarnations annually. In spring, it sends up a fount of foliage which dies in midsummer. Then, at the end August, flower stalks rise phoenixlike from the withered lea

Despite the lushness of my garden, there is a bittersw undercurrent to the show: I know that soon I'll be missing su mer. But thanks to the September bloomers and the firewo display of the primroses, the season goes out with a bang

Nancy Taylor Robson writes garden features for The Baltimo Sun *and personal essays for* The Christian Science Monito

'Tina James' Magic Evening Primroses' (Oenothera glazioviana Micheli) explode into bloom at dusk.

Continued from page 30

h. I was surprised when John began ing Chloe about a pregnancy scare n he and I had first lived together, ut his going with me for my test, to a ily planning clinic in London. It was nny story—all the women, and him only man in the clinic, but halfway ough, I wished he had not begun.

"God knows what we would have e if there had been a baby," he said. e weren't married yet and our chil- n would have been horrified. But it ld have been wonderful, too."

Chloe turned to me. "You're nger than I thought."

"No, not young. It was too late." I something inside me pull back.

We retraced our steps down through roses. I left the two of them behind, ing. Bright blue-tailed lizards, the ks from my Southern childhood, ed along the spillways. I spotted a ll brown viper, its head shaped like iniature anvil, and watched it zigzag g the hot concrete for a few seconds re I called to John and Chloe. By time they caught up with me, the r had disappeared into the grass.

t night we ate at a restaurant in the age. An old woman ushered us to table, several other women stood in corner, bowing. The menu offered shimi covered in a pale pink jelly, s of octopus, watery tofu, cold tem- a, pickles. Chloe ate with obvious yment.

"My Western friends think I am l, but do you know, from the mo- t I stepped off the plane at Narita, lt at home. Japan reminds me of time England. Austere."

"Just the words to describe the l," John said. We laughed. In the far er, the old ladies joined in, a show ood manners.

Chloe did most of the talking. r John had gone to Boston and she learned of his first marriage, she fled oland to teach. "Talk about auster- postwar Poland was that. But I found ce in helping other people."

John concentrated on the grains ce left in his bowl.

(Continued on page 172)

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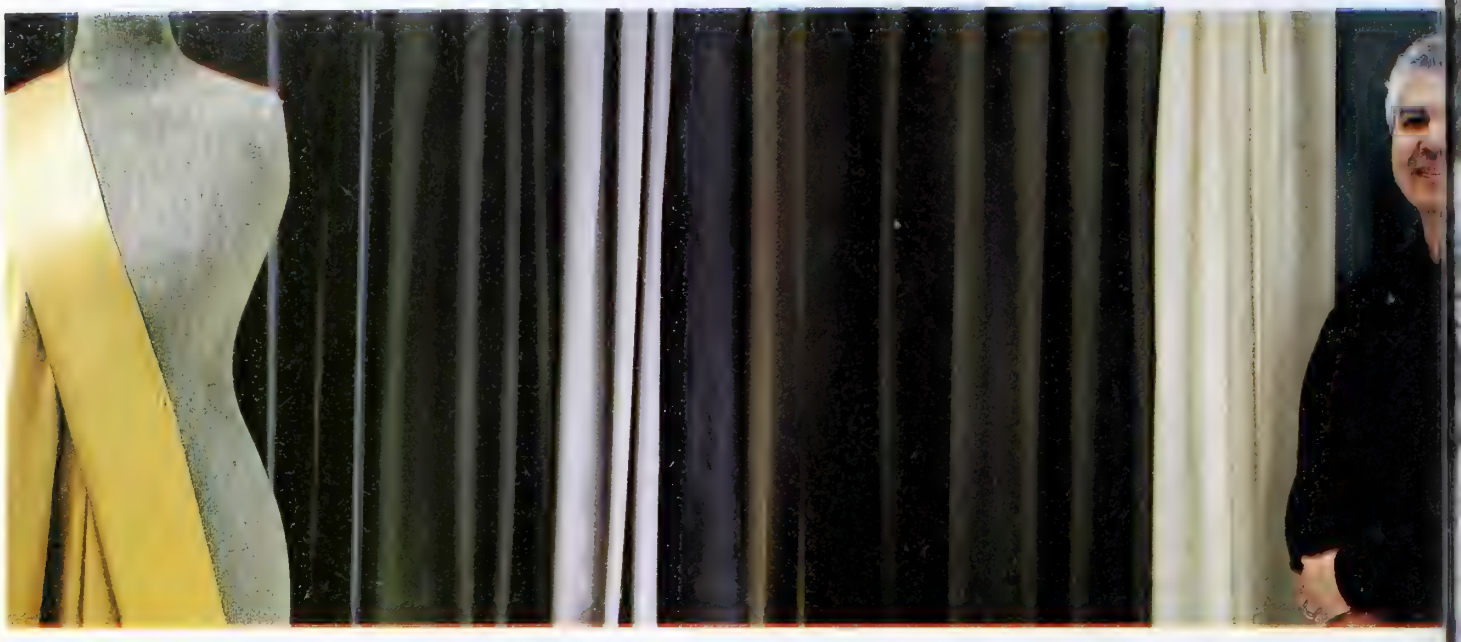
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FASHION FORWARD



Texture and technology are the watchwords for Gary Glant's runway-inspired fabrics for the home

By Linda Dannenberg

To the eye, the lustrous fabrics of designer Gary Glant say "fashion": elegant, simple, and sleek. To the touch they say "furnishings": sturdy, high-performance, ready to upholster the nearest banquette. Inspired by Glant's childhood recollections of Hollywood in the 1950s and reminiscent of classic dressmaker fabrics, his latest textiles bring a touch of couture to interior design. "I've long wanted to create a collection that unites fashion and home furnishings," says Glant, "but until recently, fashion fabrics weren't up to the task of covering a chair or a window, of putting up with the wear and tear of daily life. Today technology has found our industry. Now we can bond, fuse, coat, or double-face a fabric so that it will last virtually forever."

Gary Glant is a West Coast boy to the core, brought up in an old Seattle family who frequently traveled down to Los Angeles to visit Gary's father's cousin, Jack Benny, and his grandmother's friends, Claudette Colbert and Gracie Allen. "I had an early exposure to the ultimate in American glamour, and it left a lasting impression," says Glant. After studying architecture at the University of Washington, then participating in an executive training program at Macy's in New York, Glant struck out on his own, opening a chain of small fabric shops selling big Marimekko-style prints. Soon he began designing his own textiles. His first collection, featuring architectural stripes and grids, was spotted by designer Michael Taylor a was being unpacked in a San Francisco showroom. Taylor decorating the home of actress Jennifer Jones and her husba philanthropist Norton Simon, and he chose several items fr the new collection. Glant's career as a designer was launch

Prints soon gave way to plain, handsomely textured ma rials, and Glant never looked back. He had his fabrics produ in Northern Italy, where he sought out mills with the skills realize his designs. "Some of these mills also produce fab for fashion houses such as Prada and Gucci," notes Glant, I was always aware of what was going on in Italian fashion. fashion became less constructed, fabrics became more int estingly textured, and this evolution influenced my wor

Glant, who remains based in Seattle, has in his coll tions chenilles and bouclés—his earliest fashion-inspired f rics—as well as jacquards, satins, crêpes, charmeuses, failles, a twills. In his new Modern Collection, the fabrics are marked their luminosity, from a subtle sheen on a semi-sheer, Gl Woven Steel, to a wet-look shine on Glant Liquid Leather.

Designs from the Modern Collection have already b picked up by fashion houses for their own furnishing nee Glant fabrics will soon be seen in a Dior boutique in Pa and in a Chanel boutique in Hong Kong. ■

For his new Modern Collection, Gary Glant (above) blends natural fibers with durable synthetics, and in one case even stee From left: Charmeuse in sequin; Liquid Leather in black; Microfiber in dark truffle; Satin in platinu Woven Steel in bl Chine in juniper; Nylon Twill in khaki; and Metallic Canvas in graphi



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DUCKS UNLIMITED

OUT OF THE BOX

The computer industry has finally opened its eyes to design. So toss out your boring old machines and make way for their stylish offspring

By Linda Dyett



At the start of this year, a couple ambled into a computer megastore and innocently asked to see a good-looking PC in a color other than putty. The salesman could barely contain his disdain. "You shouldn't care about the exterior," he announced in a tone of hauteur. "What matters is on the inside."

Today, as the industry enters the user-friendly, design-hungry, soft-sell age, that sort of thinking is passé. Or as Gadi Amit, vice president of design at Frog, a leading-edge Silicon Valley industrial design company, puts it: "Geeks were the first to use computers, but the real breakthroughs happen only as technology becomes palatable for common use." He sees these breakthroughs taking place right now. Perfect examples? Apple's translucent sherbet-colored iMACs (above), design statements that deformalized the PC and shook up the industry more for their color and triangular shape than for their technology. "This is a critical year that goes to the very definition of the PC," Amit says. "The P stands for personal, but so far it's primarily been a business machine. Today it's turning into an information appliance"—as easy to use as a microwave or an iron.

Why this sudden change? For one thing, the exploding Internet—already a way of life for millions who shop, invest, telecommute, info-seek, and feed their eBay addiction on a daily basis—continues to attract surging numbers who are new to the PC. For another, though half of all American households own at least one PC, sales have been lagging lately, and the industry, determined to reach the second half—the mass market and the diehard technophobes—has been mending its ways and coming up with enticements that don't require techno-savvy to appreciate. This fall's budget models feature sticker-shock prices (is $200 low enough?), while the prestige PCs are sauntering off the assembly line with chic and compact physiques that take up very little desktop space. As for those ungainly pizza-box desktops and unwieldy CRT (cathode ray tube) screens, they're finally getting tossed in favor of muscle-rippling mutant laptops (known as "desktop replacements") and all-in-ones with sturdy flat-panel displays which cleverly house hard drive, RAM, et al. behind the screen and can be easily ferried from r

Then ther
the vital ease-of-use issu
While in the past we had to entreat the near
nerd or the in-house teen to serve as the de-facto tech-suppo
person, even the computer-illiterate can install and mainta
the latest basic-model PCs with their one-touch access buttor

THE FUTURE

The new breed of user-friendly computers is just the start.
the next five years, say the pundits, PCs will surround us wh
ever we go; they'll interact with us effortlessly and natural
without even the formality (unless we're typing somethi
old-fashioned like a novel or a magazine article) of our sitti
before a monitor or keyboard. In fact, the 21st-century co
puter "will be everywhere, but you won't see it," announc
Vaughan Pratt, professor of computer science at the Stanfo
University's Wearable Computing Laboratory. Taking up o
cubic inch, a standard model will be connected by wid
bandwidth cable to a vast Internet which not only will co
municate personal messages but automatically will transm
and update all our WordPerfect and Excel programs from d
tant command centers.

But before the computer disappears from sight, R
Enderle, an industry analyst with the Giga Informatic
Group, points to two emerging concepts. "Either you carry
computer with you [in the form, say, of jewelry]. Or you ma
use of computers stationed [like public phones] wherever y
go." Because of the rapid growth of portable cell phone us
Enderle sees the take-along computer as the sustaining mod
"So maybe it will come down to simply having an outlet f
plugging in your personal device."

Back home, meanwhile, the computer will become a
pervasive, says David Hill, personal systems group design ma
ager at IBM. In the kitchen, Hill says, we'll have fami
messaging devices; in the garage, a computer for car

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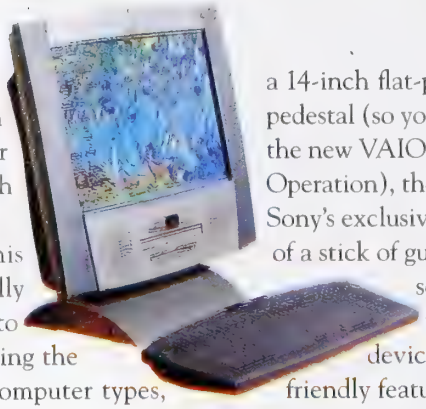
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records and amateur diagnostics; in the media room, a large-screen device which downloads movies from Blockbuster Video and sets up video conferences with the grandparents.

We're not quite there yet, but this season does bring a lot of options. Finally we can march into CompUSA and ask to see something in tangerine without raising the salesman's eyebrow. And in terms of computer types, "you've got three major options with the current crop," says Janet Mountain, general manager of Dell home systems. "First, the traditional desktop, offering maximum expandability, flexibility, and low cost. Second, the portable notebook—strong on technology, with medium expandability, at a higher price. Third: the slim, compact all-in-one, which has little expandability but is a well-designed space-saver, at an in-between price." The goods await us in the shops—real or on-line. (Incidentally, on-line computer sales are booming—particularly from direct-sale Web sites like Dell and Micron.) It's your choice. But alas, unless otherwise noted, colors remain gray or beige.



CHANGELINGS

For an era when the home computer no longer resides in a dedicated room, enter the PC mutants—a breed of muscular lightweights with clever appendages.

• Fast-acting and easy to operate, IBM's four-pound, one-inch-thick ThinkPad 570 ($2,699–$3,599) is a transformable travel laptop that, for home use, fits neatly into a sushi-box-shaped base ($119 extra) allowing for a variety of extras—additional memory, DVD-ROM drive, et al.—that turn it into a full-fledged home PC. Built in is a pointing device that lets you scroll any which way (even diagonally) so you can speed through Web pages and spreadsheets.

• Like a state-of-the-art desktop but 20 percent smaller, the Sony VAIO PCV-L600S Slimtop (above, $2,499) runs on high-octane power (500 MHz Pentium III processor; 10.8 Gigabyte hard drive) and has an integrated modem. But it also exhibits such laptoplike traits as a slim CD-ROM and floppy disk drive. The screen is a 14-inch flat-panel LCD (liquid crystal display) on a hi pedestal (so you can adjust the viewing angle). Like the r the new VAIO series (VAIO stands for Video Audio Integ Operation), the Slimtop is media-friendly. It contains a sl Sony's exclusive Memory Stick—a data-storage device th of a stick of gum that makes it easy to record songs from send video E-mail, and transfer pictures or to cell phones, camcorders, and other play devices as well as other computers. Additional friendly features: automatic E-mail notification, a sleep ton for energy-saving, programmable power-keys, and a rest that converts to a keyboard cover.

A couple of other new 15-inch notebooks that act desktops: the Compaq Presario 1800 ($2,999); the Gat Solo 2500 laptop ($1,499–$2,999) with integrated floppy CD-ROM drives.

ALL-IN-ONES

Larger than a laptop, smaller than a traditional PC, bu intended to leave home, the new all-in-one computers grate display, processor, motherboard, memory, hardware, DVD- or CD-ROM and floppy drive into one compact ch located behind an elegant, space-saving flat-panel l screen. Say good-bye to the pizza-box computer, and hel added desktop real estate.

• Looking almost like a Technicolor cartoon version o staid old cathode-ray-tube PC when it debuted last year triangle-shaped Apple iMAC ($1,199) now comes in st berry, blueberry, grape, lime, and tangerine. (This machi so fashionable that it even has a color-coordinated ac sory—the Epson Stylus Color 740i printer, $249). Easy is to set up, start up, and transport (with convenient har on top), this Apple also displays video and high-resolu graphics, has two accessory ports, and connects with di cameras. But it hasn't got today's cool flat-panel screen (l to all the newer all-in-ones), nor is it upgradable.

• Though the elegantly spare NEC Z1 (top, $2,499) take little space, it's loa with power, speed, user-friendly upgr potential. To boos memory, all you d open a latch in the panel, snap out the e ing memory mod and snap in a new



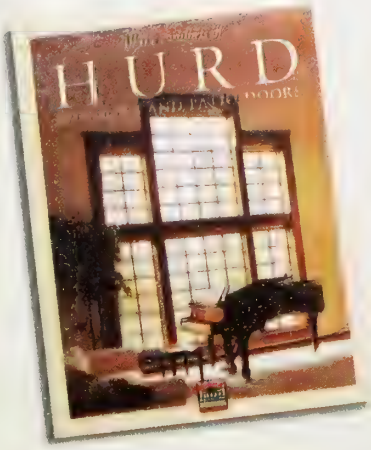
HAND-MADE COMPUTERS

Some companies build handcrafted computers—or rather it's their exteriors that are handmade. The Denver-based TechStyle features exotic woods such as deep purple [illegible] heart and reddish-orange padauk from Africa, as well as cherry, maple, oak, walnut (prices, including installation, range from $2,000–$8,000). In Beverly Hills, a company called Oberhofer offers a variety of classic wood finishes as well as polished bright metallics a distressed wood (ah, finally: PCs wi the antiqued, age-weathered look) keyboards ($125 and up), flat-par monitors ($1,400 and up), and wirel mice ($65 and up).



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one in less than a minute. To enlarge the 15-inch LCD, you slide a small latch on the back, the screen glides off the chassis, and you can instantly replace it with an 18-incher (available later this year).

• Taking up a third of the desk space of the traditional PC, and featuring a swiveling flat-panel LCD monitor, the AMS Tech Futura 1000 ($2,795) nonetheless packs a lot of power: a 450 MHz Pentium III processor, two internal stereo speakers, a graphics accelerator that makes for outstanding multimedia performance, and a built-in Ethernet interface (for wiring together all the computers in the home).

• The Gateway Profile ($1,999 and up) is compact and portable. Speakers are built into the base, drives are at the sides, and there are no peripherals.

• eMachines, a new U.S.-based joint venture between two Korean companies—a PC maker and a monitor maker—offers the eOne, a basic all-in-one ($799) with a CRT screen, available translucent cool blue.

SPEED DEMONS

For gamesters, graphic-design sophisticates, digital imagists, and those who download copious Internet files, the maximum performance PCs with and 500 MHz Pentium III models just the thing.

• Hewlett-Packard's jam-packed Pa ion 8580c flat-panel display tower ($1,699), clad in smoky gray tran cency, offers full-screen, full-motion ital video, 3-D stereo, a one-touch timedia keyboard, and front-access ports.

• Compaq, known for its ultra- Internet connections, recently in duced the Presario 5700 ($1,199 and with a large variety of multimedia tures and plenty of potential for add-

• The most stylish of the power-de PCs is IBM's matte-black Aptiv Series 855 and 860 (above left, appr mately $1,999 and $2,399), with ra access keyboard, voice-recogni dictation software, futuristically tap Infinity speakers, and an intriguing panel monitor (sold separately, $1, that comes attached to a radial arm can clamp to a desk, mount to the or use as a through-desk mount.

• Dell's Dimension XPS T 550 mo ($1,750 and up) come with the hig speed processors, huge hard drive, D ROM drive, 3-D surround-sound au and top of the line speakers. As witl Dell computers, the 550-series ca custom-fitted to your specifications.

• Ditto the Millennia Max 550 ($1 and up) from Micron, a trendset

EXTRAS

Many PCs (Dell, IBM, Compaq, HP, and Apple, among them) now come wi built-in network cards, enabling the sharing of files and a single Internet servic

• Homes with multiple computers that don't have built-in networking but have PCI sockets (standard since the mid-nineties) can be linked up by the Fa allon HomeLINE ($139). The first phone line connector for both Macs a PCs, it plugs into any standard phone jack.

• If you'd like to eliminate your keyboard and mouse and you don't mind tal ing out loud to your computer, Dragon's Naturally Speaking kits ($49–$30 allow you to dictate text documents as well as issue commands to your Wi dows operating system. Included is a microphone that cancels most backgrou noise, and software you train to recognize your speaking style. The input rate 150–160 words per minute—several times faster than typing. IBM's ViaVoice ($50), meanwhile, comes equipped with "topic vocabularies" that help y rite original recipes, for instance.

computer company that offers a variety of custom-mades on-line.

DER $1,000

new rock-bottom-priced computers 'n't got heavy-duty processors. They not optimal for complicated graph- or games, they often don't have h room for expandability, they tend e as clunky and cumbersome as ever, a monitor and CD-ROM drive 't necessarily included in the price. you do always get a keyboard, se, speakers, and even a warranty. l if all you plan to do is commune the Worldwide Web, E-mail, or d-process, or if you seek a second or l PC for your home, or a basic model he country house, one of these will st fine—they're getting respectful ws from the PC analysts.

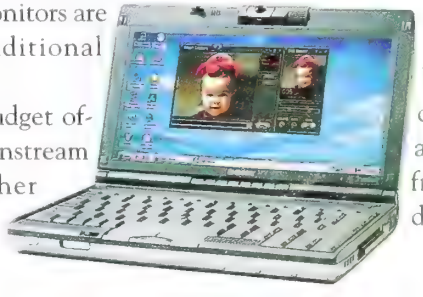
he cheeky, made-in-U.S.A. $199 ster from Microworkz.com's ranks ve go to press) as the lowest-priced available in the U.S. No CD-ROM e, no Windows, and certainly no 3- aphics. The point is, no technology quired to navigate the stripped-down ster. You just turn it on and go. Even modem doesn't need configuring. As design quotient: This machine is e or black and resembles an extra- VCR. For $29.95 more, you can a hookup that will let you use your as the iToaster's monitor. Micro- z.com also sells higher-priced com- rs ($299 and up) as well as accom- ing CRT monitors ($139 and up). Machines, Microworkz.com's major petitor, sells similar ultra-basic PCs e $399 to $599 range. The most ex- ive unit, the eTower 400idx (page has a built-in DVD player. All vers, as this line of PCs are known, e with color-coded cables and icons he back for easy installation, and preloaded with Windows 98 and osoft Works. Monitors are lable for an additional to $225.

he brand-new budget of- gs from the mainstream panies are higher ed but invari- ably include a monitor and other extras.

- Packard Bell's 883 ($499) comes preloaded with the company's own Internet service, as well as software, including Microsoft Word and the Encarta Encyclopedia.
- The Web-friendly Compaq Presario 5300 series ($499 and up), also preloaded with Internet-access software, has a choice of Net providers and even a button for instant direct connection to a personalized Web site that gives performance updates and helpful hints about your particular Presario.
- IBM has entered the low-priced market with the muscular Aptiva 175 ($799). There's also a Rapid Access II keyboard with programmable buttons and quick Internet access.
- The Dell L series ($899), with a color monitor and keyboard, is designed with a single thumb latch for opening the chassis—making it extra-convenient for installing upgrades.
- You can even find powerful new 450 MHz Pentium III PC in the budget price range: the Packard Bell 8975 ($999), with one-touch Internet access; and the Acer Aspire 2190M ($999), with software that assures the storage and easy retrieval of vital files.

PORTABLES

Notebook sales are rapidly rising, according to the industry analyst firm IDC (International Data Corp.), which announced a 27 percent increase in portable sales during 1997-98—and this despite the fact that laptops tend to be considerably more expensive than desktop or tower models, both to buy and to repair. (Once the LCD on a laptop fades, the entire screen needs replacing, often at the cost of $1,000 or more. This is not true of independent flat-screen LCD monitors, whose displays are more durable than CRTs).



But laptops have distinct virtues, not least in the home. As desktop alternatives or as sole computers for frequent flyers, they're designed in the >

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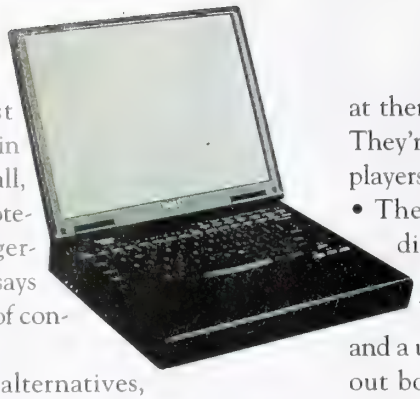
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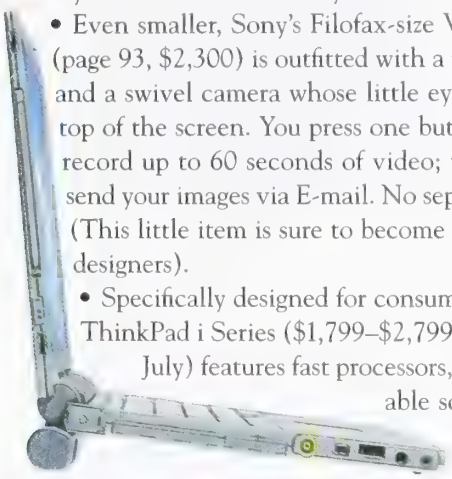
great tradition of minimalist travel goods and routinely come in black—never in beige. Best of all, their prices are falling even as notebooks adapt to "today's stronger-faster home computer theme," says Mike Ritter, Gateway's director of consumer product marketing.

• Billed as all-in-one desktop alternatives, the Dell Inspiron 7000 series (above, $1,999 and up) comes with high-powered hard drives and processors, plenty of memory, and a DVD-ROM drive, so you can watch feature-length films.

• The beauty of Sony's VAIO 505TR SuperSlim Notebook (below, $1,999) is its sleek magnesium alloy case, which is no thicker than a magazine. This three-and-a-half pounder has a 10.4-inch screen, Universal Interface (for linking all your PCs), and iLink, for the easy capture of digital images, which can be dropped into documents or E-mailed. Also noteworthy is a lithium-ion battery of more than six hours.

• Even smaller, Sony's Filofax-size VAIO C1X PictureBook (page 93, $2,300) is outfitted with a nearly full-size keyboard and a swivel camera whose little eye stares at you from the top of the screen. You press one button to snap a picture or record up to 60 seconds of video; then you click again to send your images via E-mail. No separate cables are needed. (This little item is sure to become a must-have for interior designers).

• Specifically designed for consumer use, IBM's affordable ThinkPad i Series ($1,799–$2,799; prices to be released in July) features fast processors, big hard drives, and sizable screens. All the i models are tapered from front to back so that looking at them straight on, they seem even thinner than they



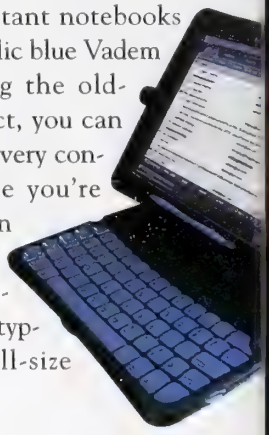
They're also multimedia-savvy, functioning as portable D players, or, in closed position as boom boxes with CD sou

• The Compaq Presario 1825 ($2,999), with its 15-i display, features reprogrammable one-touch Inter access buttons, an integrated Ethernet port for h bandwidth access, a TV connection for DVD playb and a unique upgraded disc player that lets you run CDs w out booting up. Other Presario 1800 models (startin $2,199) can be custom-configured.

• With its elegant silver-and-gray magnesium-alloy cas the one-inch-thick Toshiba Portégé 3110CT ($2,299) l more like a precious *objet de virtu* than a technological won A CD- or DVD-ROM drive requires an additional doc port. Otherwise, this 3.1-pounder with a 10.4-inch scree loaded with power and speed.

• Although lighter in weight, the 3-pound, high performa Sharp Actius PC-A250 ($2,499) has an even larger 11.3-i LCD screen (on an ultra-slim frame) and comes with a P tium II processor. Extras include an external CD-ROM d ($299) and an external battery attachment ($279) that p vides up to 6 hours of portable computing time.

• The most versatile of the mutant notebooks is the one-inch-thick, deep metallic blue Vadem Clio (right, $999), resembling the old-fashioned Etch A Sketch. In fact, you can use the Clio as a writing tablet—very convenient for taking notes while you're standing or walking. Built-in handwriting-recognition software translates your notes into typescript. For when you're seated in typing mode, there's a nearly full-size keyboard as well. ■



MONITORS

"The computer itself can be stashed in the corner—that's not what you look at. It's the monitor you interface with. And once you make that realization, you'll want to trade up," says NEC's Bruce Anderson, who reports a growing trend for quality displays. Today's monitor of preference, the slim and elegant flat-panel LCD, is expected to replace the clumsy, oversize CRT monitor in the next few years. Not only is the flat panel literally as well as figuratively cooler, but it gives flicker-free performance, can be angled any which way or mounted on a wall, has more than twice the lifetime of CRT monitors, and "returns desktop real estate wasted by that oversize CRT," says Giga's Rob Enderle. Compared with CRTs, which are routinely available for under $200, flat panels are pricey—but prices are beginning to drop.

• The NEC MultiSync LCD1500M ($1,299) is a slim, 3-inch-deep multimedia monitor with a 15-inch screen and ports for video conference cameras, scanners, keyboards, and mice.

• The 15-inch 151AX LCD monitor (right, $1,199) from Philips, a company long esteemed for its display technology, offers unparalleled longevity a high-end backlight life of 50,0 hours, as well as state-of-the-art ti ing and swiveling, one-click comput connectivity, and an optional prote tive cover.

• ViewSonic's VP 151 and 181 (15- a 18-inch LCD screen around $1,700 a $4,000) are unique featuring both digi and analog (as w as video) input. Th allows you to wat two channels at on or to hook in a DV player.





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COUTURE FURNITURE

Top decorators have always designed custom sofas, chairs, and tables for their clients. Now vintage pieces by such talents as William Haines, Samuel Marx, and Tommi Parzinger have become highly prized

By Sally Clark



Call it the lure of the decorator-designed object.

Kevin Krier, who produces runway shows for Gucci and Tommy Hilfiger, has succumbed. So have fashion photographer Mario Testino and screenwriter Ann Biderman. Count Manhattan designer Jeffrey Bilhuber in, too.

They are all engaged in a new area of collecting that has quietly been gathering momentum over the last few years: vintage furnishings created between 1930 and 1970 by top American interior designers.

An auction planned for this fall at Christie's Los Angeles called "Innovators of Twentieth Century Style" should dispel any lingering doubts that this niche of collecting has validity. Christie's hopes to sell furnishings originated by such interior design stars as Elsie de Wolfe, William Haines, Samuel Marx, Tommi Parzinger, Frances Elkins, and Dorothy Draper.

In their day, these tastemakers of American decoration routinely designed special sofas, tables, lamps, and accessories for the custom rooms they conceived for their wealthy clientele. Like haute couture fashions, the best pieces—made to order for the plush hon[illegible] of magnates and movie stars—often display unusual forms, hand workmanship, and luxuri[ous] materials.

Most important, the finest examples show the design[er's] own unmistakable style. The shimmering steel-trimmed na[ture] chests designed by Frances Elkins, who worked in Monterey[,] the 1930s and 1940s, reflect her love of restrained glamo[ur]. And Dorothy Draper's taste for sweeping Baroque gesture[s] seen in bold chalk-white round tables which rise on pedest[als] shaped like giant swirls of soft ice cream. Such pieces [are] worth embracing, says Los Angeles designer Thomas Beet[on] because they reveal "how original these designers were." L[ike] most of his professional peers, Beeton, of course, does cust[om] furniture for his own installations. But the vintage decora[tive] furnishings have for him an allure all their own because th[ey] embody "the magic glamour of the past."

Among the design cognoscenti, objects by celebrat[ed] decorators have long been trophies. Mario Buatta's beds[ide] table, for example, is a console Dorothy Draper created in t[he] 1940s for the president of the New Haven Railroad.

But now such pieces are attracting admirers from

Decorator-label desig[ned] ... from above left: ***Art Deco Lucite chair often attributed to Elsie de Wolfe, from the collection of New York designe[r] ... Marx chest with Lucite pulls, from Malmaison Antiques; porcelain William Haines table lamp c[irca] 1956, from Forty One; beveled-edge sunburst mirror by Tommi Parzinger, from Palumbo.***

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The real allure of vintage decorator furniture is the pleasure that comes, for instance, in owning a sofa Carole Lombard once reclined upon

outside the decorating world. Ann Biderman, who wrote the screenplay for *Primal Fear*, had never heard of William Haines until she spotted a pottery lamp by him in Los Angeles's Russell Simpson gallery. She bought the lamp and went on to acquire chairs and other Haines-designed items for her Greenwich Village apartment. "I'm obsessed by him," says Biderman. "The shapes of his chairs are extraordinary."

When he unwinds at night in his downtown Manhattan loft, fashion show producer Kevin Krier enjoys the strong silhouettes of the Haines objects he owns. "I have about twelve pieces of Haines," says Krier. "It becomes addictive."

Manhattan dealer Pat Palumbo, who specializes in Tommi Parzinger's custom furnishings of the 1940s and 1950s, has seen people become so fixated by that designer's sleek creations that they completely change their decor. "One woman, a banker, put her 18th-century English antiques in storage to make room for several Parzinger objects," says Palumbo, who visited the client's apartment to help her nudge her new furnishings into place.

Palumbo is one of the dealers helping to give vintage decorator furniture its defining moment [see box]. Well aware that divorce, death, and changing fashions tend to disperse an interior designer's custom pieces, dealers have become adept at identifying and seeking them out. They pore over old decorating magazines and books, which can yield invaluable information, including photographs of specific rooms containing the sofas, tables, and lamps a legendary decorator may have created. And they track down the homes of a designer's one-time clients, sometimes making contact just as heirs are about to send the vintage decorator objects to a thrift shop.

By displaying high-style decorator pieces in their galleries, the dealers are making a new generation aware of the remarkable design talents of the past. As a result, the creative reputations of three American designers in particular—William Haines, Tommi Parzinger, and Samuel Marx—enjoying a dramatic revival.

THE GRANDEUR THAT WAS WILLIAM HAIN

After a career as a silent-film star, Billy Haines designe a dazzling roster of clients, including director George C (for whom he created a library with suede walls and glea copper cornice and fire surround), Joan Crawford, Wil Powell, John Barrymore, the Jack Warners, and the W Annenbergs.

Custom work was Haines's forte. "When Haines signed a house he designed it doorknob to trash can," Diane Rosenstein of the Russell Simpson gallery. "I h clients in the movie business who are buying the typ homes that Haines did, and now they're coming back thr their interior designers for the furniture." She has sold do of Haines items in recent years, including a pair of tabl actress Cameron Diaz and several objects to photogra Mario Testino.

Haines brought a Hollywood verve to decorating. custom-designed furniture cleverly reinvents classic Euro forms. For actress Constance Bennett's entrance hal made a pair of upholstered settees with flaring sides that above the chair rail. For Jack and Ann Warner's drawing r he curved the classic camelback couch into a huge cres of a sofa.

Influenced, especially in his early work, by the 1 century mansions of his native Virginia, Haines evo a sumptuous Georgian style in his decorating. By com ing his own custom furniture with English antiques and handblocked scenic wallpapers, Haines skillfully produced roundings of stately-home grandeur that well suited H wood's royalty.

By the 1960s, Haines's style shifted to a more

WHERE TO FIND VINTAGE DECORATOR FURNITURE

Alan Moss, 436 Lafayette St., New York; 212-473-1310. Stellar examples by Tommi Parzinger, William Haines, and other designers

Donzella, 17 White St., New York; 212-965-8919. High-style custom pieces from southern California architects and designers such as Paul Laszlo

Forty One, 41 Wooster St., New York; 212-343-0935. Special commissions by Samuel Marx, William Haines, Frances Elkins, and other designers

Louis Bofferding, 212-744-6725. Items such as Rose Cumming's magnificent mirrored valances

Malmaison Antiques, 253 E. 74th St., New York; 212-288-7569. Samuel Marx and other designer pieces

Palumbo, 972 Lexington Ave., New York; 212-734-7630. Specialist in Tommi Parzinger designs; also items by Edward Wormley and other designers.

Blackman-Cruz, 800 N. La Cienega, Los Angeles, CA; 310-657-9228. Pieces by California decorators an architects

Dragonette Decorative Arts, 750 N La Cienega, Los Angeles, CA; 310 855-9091. Vintage decorator design in retro room settings

Modern One, 7956 Beverly Blvd., Lo Angeles, CA; 323-651-5082. Design by William Haines, Tommi Parzinge and others

Russell Simpson, 8121 Melrose, Lo Angeles, CA; 323-651-3992. Willia Haines furniture and lighting


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geometric modernism. Throughout his career, a graceful, low armless chair was a signature. He used a klismos-style chair to provide extra seating, much as Billy Baldwin deployed his famous slipper chair.

Prices for Haines pieces have risen considerably since 1990, when all the furnishings he had designed for the Warners' Bel-Air showplace were relegated to a household goods auction following the sale of the property. "A huge Haines sofa would come up and sell for around $400; no one cared about Haines then," recalls Adam Blackman, an owner of Blackman-Cruz, a Los Angeles gallery of 20th-century design. These days Haines sofas run between $2,600 and $6,500, says Diane Rosenstein. A vanity bench might be $850 to $950.

THE MODERNIST SAMUEL MARX

Trained at M.I.T. and Paris's École des Beaux-Arts, Marx was an architect with a passion for interiors. He outfitted the modernist homes he designed with vellum-pale furniture that was handcrafted to his meticulous specifications by Chicago cabinetmaker William J. Quigley. Marx liked to wrap cabinets in parchment, sheath lamps and armoires in cream ceramiclike crackle lacquer, and add accents of silver leaf and crystalline acrylic to catch the light.

The modern rooms of understated luxury Marx created for Chicago tycoons, midwestern heirs, and such celebrities as Edward G. Robinson were widely published in leading design journals, including House Beautiful, during his career. But after Marx's death in the 1960s, his work fell into relative oblivion.

Enter Liz O'Brien, owner of the SoHo gallery Forty One. "I had seen Marx's rooms in old magazines and thought it would be nice to find the furniture," she says. O'Brien studied photographs and documents in Chicago libraries and art institutions, and eventually discovered several important pieces, which she culled for a 1996 gallery exhibit of Marx's work. Prices for Marx pieces, says O'Brien, run from $2,500 for a chair to about $22,000 f parchment-clad chest.

TOMMI PARZINGER, MASTER OF LUXE DETAIL

Parzinger opened his own atelie 1939, a few years after moving to N York from his native Munich, where received rigorous training at that c Kunstgewerbeschule (school of arts crafts). His work falls into two ca gories: the items he created for high-production firms (including lighting Lightolier and furniture for Cha Modern of Boston) and the custom nishings that he sold to other design including Billy Baldwin, and used in own decorating. "He did whole hou for Mellons, du Ponts, and Ford remembers Donald Cameron, w worked with Parzinger for 35 years.

The custom pieces display P zinger's signature textural details: lin fold mahogany carving rippling acro credenza; scattered brass studs shim like a golden meteor shower on a c sole; and intricate, jewellike hand glistening on a desk. "The hardware handmade by a silversmith on Woo Street," says Cameron. The furnit was built by hand in small Manhat cabinetry shops.

A credenza (with the design identifying brand mark "Parzinger O inals" inside a drawer) is $7,500, an occasional table is $2,800 at Palumbo's Manhattan gallery; severa the outstanding pieces there w obtained by Palumbo directly from owners who commissioned them.

Fine decorator-designed vint furnishings are eminently suitable contemporary interiors. Their r attraction, however, is what Los An les designer and dealer Andrew Vit calls "associated glamour." It is the p son of pleasure that comes in owning sofa Carole Lombard, a Haines clie once reclined upon. It is the mom of recognition that occurs in slid open the drawer of one of Sam Marx's parchment-wrapped chests imagining what it might have been to live in a thirties-era house filled w such luxuries. ■



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RUN FOR THE ROSES

When a contractor owner places his bets on paint and a pergola, a former stable gets a new lease on li

By Regina Schrambling





In just a few months the old red barnlike building (above left) was transformed into a gracious residence, thanks to yellow paint and an elegant pergola (top left). Golden rain trees trimmed to roof height create a canopy effect at the back of the house (top), and new climbing roses, hornbean trees, and azaleas add lushness to the front (above).

The day a house-hunting contractor who dabbles in harness racing first drove up to this sprawling place on Long Island, he refused to get out of the car, no matter how much his wife insisted. True, the house came with 3.5 idyllic acres where he could raise his growing stable of prizewinning horses. But he was appalled by the riotously overgrown vegetation around and over a house that had sat empty for four years, by the four feet of mud and sprouting grass in the pool, by the bricks bulging out of the walkways.

But once his wife had persuaded him of the potential of this converted outbuilding on a former Gold Coast estate, he attacked the project like the professional he is, signing on a landscape architect, Ed Georges, and teams of laborers to make quick work of the barnlike exterior. Luckily, the inside was still in decent shape.

In just about two months the street side of the house was transformed. The weathered red walls had been painted yellow, the white entry doors a deep green. The contractor had all the old red bricks ripped out, scrubbed clean, and reinstalled in a herringbone pattern. He excavated and re-laced asphalt driveway, then topped it off with a mix of blue, red, and green stones to complement the brick walkway.

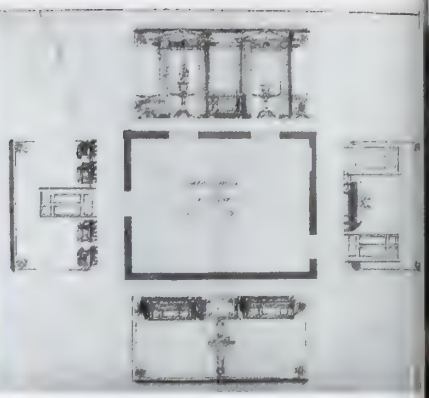
The owner uprooted every plant but one hedge and a couple of trees. The landscaper planted climbing roses on a trellis, and in a walkway between the front and backyards he hedged his own bets and planted laurel and creeping roses to see which would thrive in low light. He won with both.

Buying big, the owners acknowledge, was the secret to making the house look as if it had been nurtured decades. They invested in trees tall a bushy enough to camouflage unmoval power and telephone lines out front, shrubbery thick enough to shield t horse trailer at the side of the hou Even smaller plants, like lush azal and peonies, lavender and sage, w planted close together to give a se of fullness.

And it all worked so well that th neighbor across the road hired the h band to make over *her* property too.


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ting new collection from Behr Premium Plus. The premium paint with the Home Depot price.









The mansion and furnishings (clockwise from top left): New Longwood House by architect William Atkinson, prefabricated in England and reassembled on the island. George Bullock's drawing room scheme. Side chair from Bullock's workshop now at Malmaison. Bullock's chamber set, rejected for laurel wreath border.

A MOST ELEGANT EXILE

To house Napoleon in suitable style on his prison isle of St. Helena, his generous English captors hired the foremost Regency designer

BY MARTIN FILLER

In early-19th-century England there was no greater national obsession than the dangerously glamorous Napoleon Bonaparte, the upstart Corsican who posed the biggest threat to Britain since the destruction of the Spanish Armada more than two centuries earlier. The final defeat of Napoleon at Waterloo in 1815 set off unprecedented rejoicing, but far from his being reviled as a villain, the vanquished conqueror was regarded by his British foes with a certain grudging respect. Enemy or not, Napoleon stood as a figure of colossal historic importance on a par with Alexander the Great, and his captors were determined to be seen as magnanimous in victory.

Though the self-made emperor was not of royal blood, England's Prince Regent—the future King George IV, nicknamed "the first gentleman of Europe" for his strict adherence to protocol—decreed that even in exile Napoleon should live like the formidable personage he remained. After he escaped from the Mediterranean island of Elba early in 1815 and staged his electrifying comeback of the Hundred Days that ended at Waterloo, the British chose a far more remote outpost for his ultimate incarceration: the small South Atlantic outpost of St. Helena, as close to the ends of the earth as could be imagined. But it would be far from solitary confinement on a desert isle.

Despite the innumerable biographies of Napoleon published during the centuries since he rose to power, the full story of his living arrangements in final home is now being told for the f time in a fascinating illustrated pap back, *Napoleon in Exile* (Furniture H tory Society), by Martin Levy. Manag director of his family-owned London tiques firm H. Blairman & Sons, Lev also a respected scholar of 19th-cent British furniture and a particular exp on the work of the short-lived, on forgotten Regency cabinetmaker Geo Bullock, who is now regarded as the riod's finest furniture designer. It w only in the 1980s that the British des historian Clive Wainwright redisc ered that Bullock was responsible for historic St. Helena commission, sett off a wave of exciting attributions.

The design-mad Prince Re-



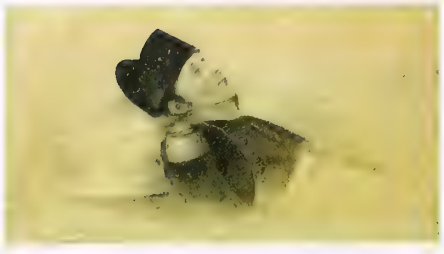
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Drawing of Napoleon on his deathbed by Joseph William Rubidge.

Napoleon died at Longwood House, surrounded by the handsome pieces Bullock designed for a client he never met and a building he would never see

gent may not have known the first thing about making war, but he knew everything about making interiors. Though in 1815 his most ambitious architectural and decorative projects—the Brighton Pavilion, Buckingham Palace, and Windsor Castle, as well as the great public works of Regent Street and Regents Park in London—still lay in the future, he was experienced enough to spot the best contemporary talent. At that time in London there was no rising design star brighter than Bullock, whom the London *Times* then called "one of the most tasteful and ingenious artists of the metropolis." Bullock was awarded the immensely prestigious commission, the paper wrote, "by express order of the Prince Regent, [so] that B[onaparte] should be furnished in his banishment with every possible gratification and comfort . . . the whole work to be made up in a style of pure and simple elegance."

Bullock was the ideal choice for this diplomatically sensitive project. His vigorously proportioned designs were imposing but did not scream expense, as did so much gilded and lacquered Regency furniture or its ormolu-encrusted French Empire equivalent. Though Bullock sometimes used rare imported mahogany and rosewood, he was just as happy to work with native oak, holly, and beech. He excelled at intricate flat brass inlays that were far more discreet than the gilded sculptural bronze mounts Napoleon was used to. Bullock struck just the right note of solid dignity and understated richness, its real expense discernible only to connoisseurs.

The largest existing residence on St. Helena, Longwood House was too small for the deposed emperor, his entourage, and the British personnel assigned to guard them. It was to be used only as an interim dwelling until a larger, more appropriate house could be erected. But because building materials on the island were scant, it was decided that a prefabricated structure, one of the earliest on record, would be made in England and then shipped to the island, together with complete furnishings—everything from furniture to tableware and lighting, all created or chosen by Bullock.

Bullock and New Longwood's architect, William Atkinson, had been transforming Abbotsford, the Scottish home of Sir Walter Scott, from a small farmhouse into a Gothic Revival showplace befitting a best-selling romantic author. Atkinson's ingenious St. Helena scheme—revealed in surviving drawings as a single-story, 24-room Regency cottage-style house of just under 11,000 square feet, assembled from a modular wooden framework—was executed in the town of Woolwich in an astonishing six weeks by some 400 workmen.

Napoleon was every bit the equal of the Prince Regent in his passion for design, though unlike the prince, Napoleon used architecture and decoration less for personal gratification than to assert the political legitimacy of his arriviste regime. His insignia of N's, eagles, and bees were design propaganda, and those symbols swarmed over almost everything he commissioned. Though Bullock was given a free hand, the British authorities drew the line at any reminder of Napoleon's triumphant past. "In no instance," the *Times* reported in 1815, "should any ornament or initial creep into the decorations, which would be likely to recall to the mind of B[onaparte] the former emblematic appendages of Imperial rank." So touchy were the government overseers that they never shipped one Bullock design, a set of ocher-glazed earthenware toilet articles for the ex-emperor's bedroom, because the bold border of stylized leaves brought to mind a victor's laurel wreath.

Bullock's furniture for New Lon wood House, both ebonized and in na ural wood finishes, points away from th delicacy of the early Regency period ar toward the chunkier proportions of th 1820s. The colors most closely assoc ated with Napoleon's reign—regal re and imperial purple—do not appe here but his actual favorite does: "Th drawing-room is colored in vario shades of green," the *Times* report co tinued. "The curtains are Pomona gree made of light silk taboret, bordered wi full green velvet."

For all the speed with which th project commenced in England, long d lays soon followed at St. Helena. N only was Bullock to die in 1818, befo the house was re-erected and furnishe but Napoleon himself barely survived see New Longwood House complete After a months-long voyage, the ma sive shipment finally reached St. H lena, where the heavy building mate als—including 75,000 slate tiles for th roof—had to be lugged up steep slop to the building site. Artisans we dispatched from England to carry o the construction, which was finish only in early 1821, just months befo Napoleon died on May 5. He expir not in his new home, but in the be room of the original Longwood Hous though surrounded by the handson pieces Bullock designed for a clie he never met and a building he wou never see.

After Napoleon's death, the co tents of New Longwood House we scattered, and the abandoned structu fell to ruin. Martin Levy's intriguin study reopens a forgotten chapter design history in which high style a high politics were tightly intertwined. was a decorative-arts equivalent of th Geneva Convention for the humar treatment of prisoners of war. ■

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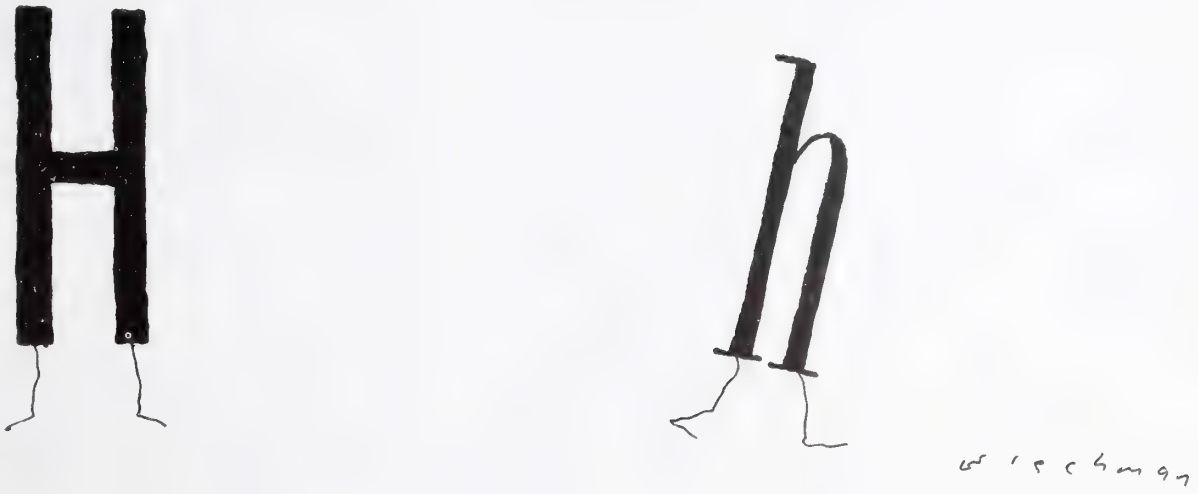
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House Beautiful
SEPTEMBER 1999



HANDWRITING ANALYSIS

ou changed your handwriting!" exclaimed Marina, the en-year-old granddaughter of our features editor, Elaine eene, astonishing all the adults present. She had noticed new logotype on House Beautiful's cover, our new official nature. Marina's observation made me happy, because ng noticed on the crowded racks of today's newsstands is go's main job.

A logo also has to represent the spirit of a magazine, and think our art director, Andrzej Janerka, has chosen the fect typeface to reflect the simultaneously classic and of--moment quality we strive for month after month.

Andrzej created another logo for House Beautiful shortly r his arrival here—the all-lowercase title that identi- us from September 1991 until now. We feel it is time, ve move into a new century with an audience that is wing younger, to seek a strong, modern "handwriting" that reflects this moment in our proud 103-year history.

We think the typeface looks particularly handsome on this month's cover, where a photograph styled by senior decorating editor Sarah Kaltman Cantor represents one of the glamorous trends we are tracking: mirrored furniture. All-out glamour is the theme of this entire issue, ranging from the go-for-it theatrics of a Palm Beach villa to architect Peter Forbes's stunning minimalist remodeling of a Boston tower apartment by I.M. Pei. Among our other glam-arians are John Rosselli, antiques dealer to the stars, who fits his own fabulous furnishings into a recycled New Jersey henhouse; and designer Larry Laslo, who lives and works on Central Park West in a setting of highly polished eclecticism.

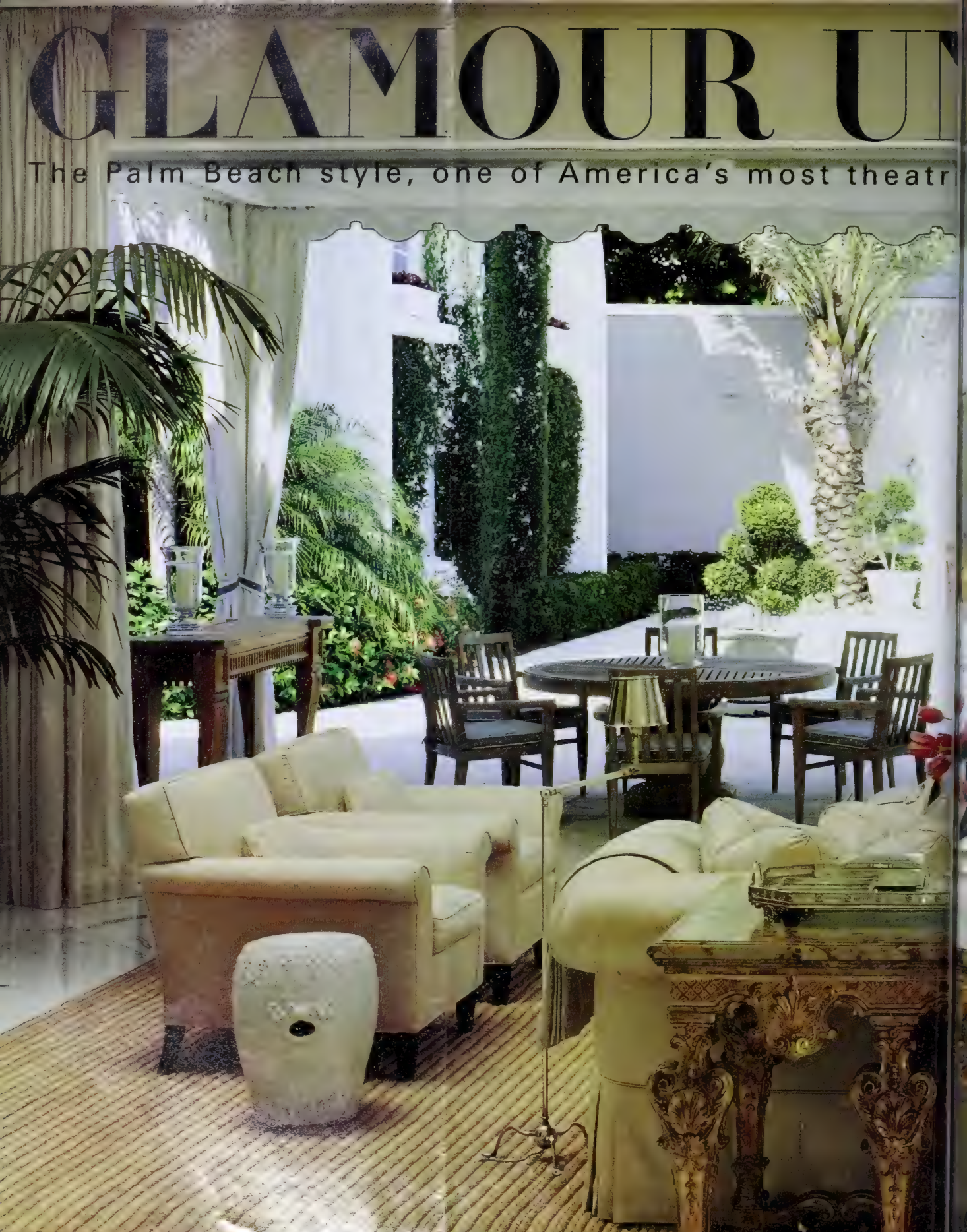
Our new logo promises a focus on the bright future of decorating and design, so we hope you noticed what young Marina spotted on our cover.

Louis Oliver Gropp

EDITOR IN CHIEF

GLAMOUR U

The Palm Beach style, one of America's most theatr



Open to a swimming pool w... ...a and gardens beyond, the huge living room sums up the enduring allure ... Florida resort's go-for-it opulence. The gilded George I console bearing orchids co...trast... with the monochomatic background of patternless, pale-upholstered seating a... ...ble floors covered with sisal matting.

DER THE SUN

freshly rendered in a luxurious, art-filled house



Nowhere in America is all-out glamour more alive and well than in Palm Beach, the ageless doyenne of Florida resorts, which maintains a high-style tradition of formality and luxury as the rest of the state becomes ever more casual. Forget the small-town homilies of Seaside, location for *The Truman Show*. There are older movie fantasies at play here on the perfectly manicured coastal island between Lake Worth and the Atlantic Ocean, where the good life seems a perpetual rerun of Preston Sturges's 1942 *Palm Beach Story*.

As a last bastion of unapologetically grand taste, Palm Beach always runs the risk of seeming fusty. But decorators James Aman and Anne Carson have managed to breathe new life into the classic local style in a sprawling house that takes the familiar components of the look and gives them a fresh reinterpretation. Having already decorated a boldly modern house in Cleveland and an apartment in the resort's Breakers Hotel for these clients, Aman was well aware of their priorities. The wife, a trustee of New York's Whitney Museum of American Art, prefers rooms that defer to the couple's noteworthy collection of contemporary art. But in keeping with the Mediterranean-inspired architecture of their new house, she was ready to consider more traditional elements as long as they would not compete with the paintings and sculpture.

"We gave each room just one grandiose piece," says Aman, "and then played down the rest." In the expansive living room, for example, a majestic 18th-century English gilded console table reigns among pale upholstered seating and sisal matting, while in the coolly understated dining room a show-stopping crystal chandelier supplies the desired theatrical effect. Throughout the house the antiques period of choice is Gustavian, the 18th-century Swedish style tha Aman sees as perfect for the blend of formality and simplici he was after: "Gustavian design took its cues from France, b with its pale painted finishes is much more humble than th French court furniture of the time."

Aman shocked his clients when he suggested pink wall but the barely perceptible tint he had in mind—the faint rosy shade of the outer lip of a conch shell—reads as a subt off-white that makes everyone look very healthy. Th intoxicating greenery of the surroundings is brought inside b vast sliding window walls that open the living room ont the pool atrium and make the master bath feel like a spa in subtropical garden. "I wanted it all to be very Palm Beach, b with an edge," says Aman, though the gilt edge he has give this glamorous getaway is far more coddling than cutting.







Guests are welcomed (left) by shell-encrusted mirrors and Fortuny silk chandelier. Top: At dusk, poolside lanter add a festive glow. Above: Cabana's inviting wicker seating by Bielecky Brothers. Opposite, clockwise from to right: Cosmic canvas by Ross Bleckner radiates above a Katharina Fritsch sculpture of a poodle, next to Gustavia armchairs in a Brunschwig silk check. In the den, zebra-patterned ottoman adds zing to neutral fabrics fron Rogers & Goffigon. Toy poodles cavort on a Gustavian chaise. Painting in both living room views by Terry Winter













Formal symmetry and frosty finishes give the dining room a cool aura even on the sultriest of days. Silver-leaf mirrors lean atop Gustavian demilune consoles, flanking a collection of old Venetian glass vessels scattered across the platinum-leaf dining table. Crystal chandelier from Nesle. Chair backs are covered in embroidered horsehair from Brunschwig & Fils.





The owners and their guests retire to suites that are dazzlingly white-on-white. A sumptuous island in the master bedroom (above) is [illegible] hung with silk taffeta from Calamo Silk and dressed in crisp bedclothes from Schweitze Linens. Next to the [illegible] Gustavian secretary desk painted a pale blue-gray. Top: Twin Gustavian beds in a guest room. Opposite: The master [illegible] is [illegible] with mirrors to reflect the verdant plantings on property. The neoclassical house on t vanity, by [illegible] Freestanding tub by Kohler, towels from the Ralph Lauren Home Collection.

FOR MORE DETAILS, SEE READER INFORMATION



GRAND MASTER

Antiquarian John Rosselli has a star-studded clientele, so he is familiar with palatial dwellings. Yet many of his own treasures furnish a trio of farm buildings

By Elizabeth H. Hunter
Photography by Thibault Jeanson
Produced by Carolyn Englefield



In John Rosselli's pool house, a former cattle barn, two elaborately carved refectory tables, both 17th-century with impeccable pedigrees—Italian in the foreground, English against the wall—mix comfortably with woven-oak seating made in the Adirondacks. The carved wood ram at left belonged to the legendary Sister Parish, a friend and client of Rosselli's. Chair and sofa cushions are covered in printed linen by Robert Kime. Doors to the pool are at left.





Although John Rosselli's furniture may appear to be arranged casually, the balanced display of small objects reveals his taste for symmetry. Above: On a 17th-century Italian console in the pool house, tole lilies in their cachepots flank a Dutch mirror; French and Dutch tiles hang beneath the sconces. Opposite, clockwise from top left: This little house is no larger than when it housed chickens; three of Rosselli's four whippets. Red damask and pillow fabric by Robert Kime. In the front room of the chicken house, ferns flourish in 19th-century Coade stone urns; Louis XIV open-arm chairs attend an English table. Rosselli with Elizabeth at the brick house. Daisy in the tiny back hall of the chicken house where table is Irish, lamp is by Giacometti.

"A lot of people told me red dama would be too grand," says New Yo antiques dealer John Rosselli, pointi to the French chairs and an Italian so in his converted chicken-house livi room in still-rural northern New Jers "But there's no reason why you can't u damask in the country." And there's r reason to doubt that Rosselli kno exactly what he's doing.

Thirty years ago Rosselli inherit his family's farm, an 1880s Italiana brick house where he had grown up, a several outbuildings. After a decade the small-scale rooms of the house, h began remodeling the poultry barn f guests and soon realized that he prefer the high-ceilinged new spaces for h characteristically large-scale furnitur So Rosselli put his guests in the bri building, and the henhouse became h own resplendent three-room retreat.

He also converted a cattle barn to a one-room pool house that is yet a other space for massive furniture: knew it would be perfect for my lo Italian table. I like overscaled pieces a simple setting. You don't need boise as a backdrop for European antique says Rosselli, who whitewashed the wa of the remodeled structures.

The contrast between the pla settings and the dazzling array of furnis ings within them is a decorating tour force. To step into the rustic barn-re cement-paved pool house and see refe tory tables, a cartoon for an 18th-century French tapestry, and a table full of appl green Napoli faience is initially a shock, as is the sheer number of splendid pieces all three buildings. The first-time visitor feels much as Howard Carter did wh asked what he first saw in King Tut's tomb: "Wonderful things."

Not that every one of Rosselli's objects is rare or even fine. "Some things c a lot, some almost nothing," he says. "I am mainly interested in shape and col and the individuality of a piece." The range of periods and countries of origin equally broad although England, France, and Italy predominate. "One can mix an thing," he says, "but the scale must be consistent." Although Rosselli doesn't co sider what he has done decorating—"These are just my favorite things"—he dc hold to firm design principles. Besides scale, he thinks about symmetry. "You do have to have lots of pairs, but flanking pieces should be similar in size and shape like everything to balance," he says. Illustrating the point in the chicken house a arrangements of blue-and-white Chinese porcelain and Spode.

Rosselli travels the world buying for his business and for Treillage, a gard shop he owns with designer Bunny Williams, but some of the remodeling elemer he loves best came from his hometown of Newton. He salvaged the tall front wi dows and the bricks for the henhouse floor during an urban renewal project invol ing widespread demolitions. "It was awful, awful," he says, shaking his head sorrow. "But I take a bittersweet pleasure in having saved a few things."















ue-and-white porcelain has been a
hn Russell passion for many years. He
lks about the scenes on each platter
th such enthusiasm you know he gazes
them often. Here in the chicken-house
ing room, large pieces of porcelain are
ayed on a long Kentucky sideboard
d used to set the big William IV table.
illiam IV (his favorite period) chairs
ar white summer slipcovers. Opposite:
uis XIV armchairs and stool and
th-century Italian settee are gloriously
d in the chicken-house living room.



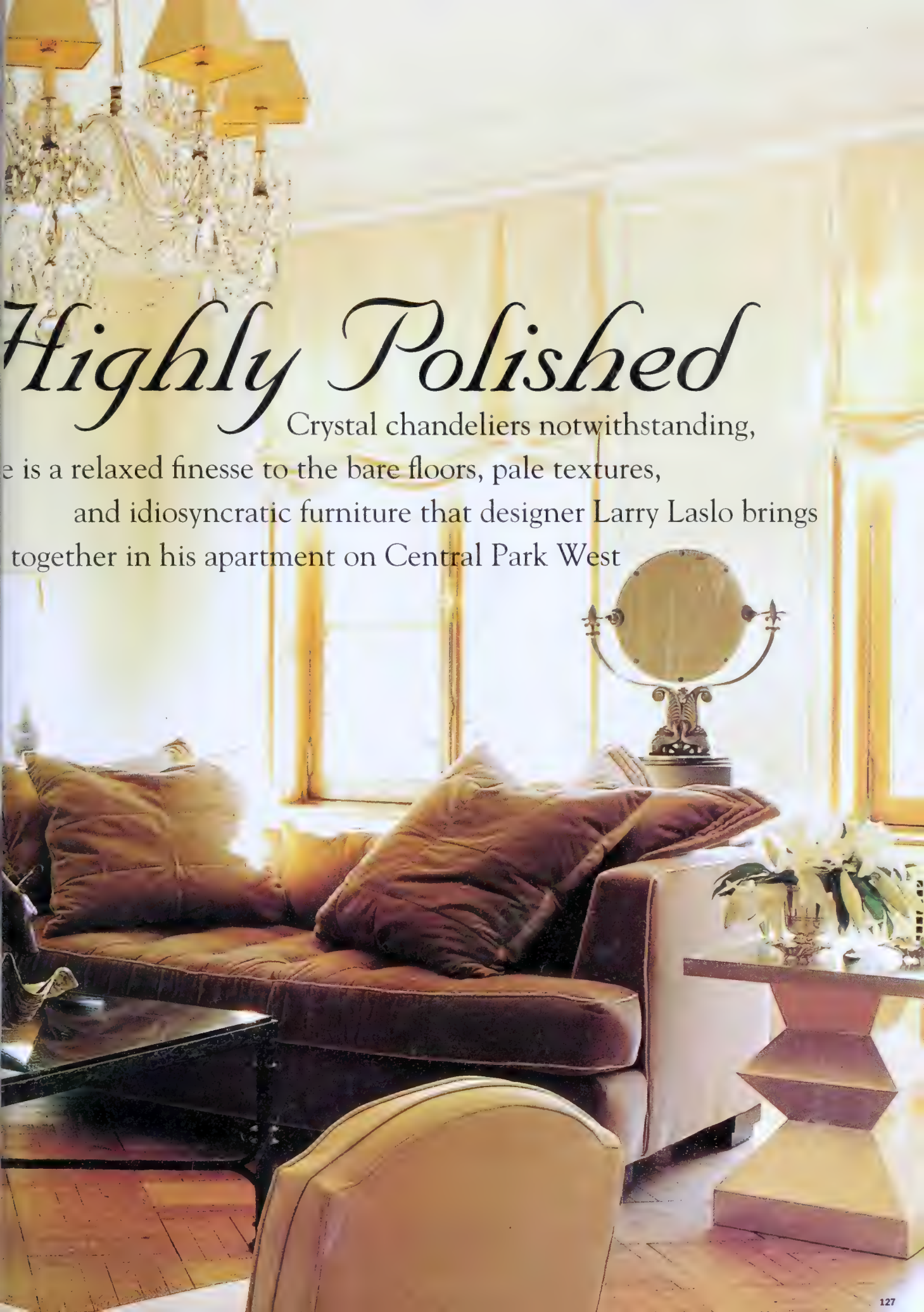
The small-scale rooms of the brick house, like this bedroom (right), are more sedate than those of John Rosselli's own remodeled barn, but this mahogany bed, probably made in the Caribbean, is every bit as dramatic as his other furniture. Quilt is American, chest is English. Above: In his own henhouse bedroom, Rosselli installed siding from another outbuilding on the farm, then hung Middle European paintings of saints to frame the Alabama bed. Coverlet is from India, bedside table from Italy. American Indian rug covers ottoman; shutters are urban-renewal salvage.

FOR MORE DETAILS, SEE READER INFORMATION





Flanked by tall windows, a 1929 bronze pedestal mirror by Armand Rateau is an Art Deco version of Egyptian style. Larry Laslo designed the low-backed sofas for Directional. They are upholstered in mohair from Kravet and piped in Hermès leather. A bronze deer created for Mikasa forages on the Giacometti table; geometric silver-leafed end tables are another Laslo design.



Highly Polished

Crystal chandeliers notwithstanding,
e is a relaxed finesse to the bare floors, pale textures,
and idiosyncratic furniture that designer Larry Laslo brings
together in his apartment on Central Park West







By Christine Pittel Photography by Thibault Jeanson Produced by Carolyn Solli

"I must have looked at fifty apartments, but they were never right," says New interior and product designer Larry Laslo. "There was linoleum in the lobby, d doorman's uniform needed pressing." Then his broker led him to a stately building on Central Park West. "I walked in here on a November afternoon the light was golden and leaves had drifted into the empty rooms through an window. The place felt like something out of *Dr. Zhivago* and I said, 'I'll take

Constructed in the Georgian style with elegant Adamesque details, the a ment's patrician shell was still intact. Handsome oak paneling adorned the and hefty molding framed doors and windows. But all that dark wood could become oppressive. "My first thought—don't faint—was to paint it all white," confesses. His curatorial instincts prevailed, and he merely lightened the w work and the intricate parquet floors to a rich caramel. Then he set off the m oak with pale walls.

No bright colors or distracting patterns compete with the architectural w work. In the living room, upholstery comes in soothing tones of cream, beige taupe. "Today, decorating is more about nuances of color and texture," observes. The seat of Elsie de Wolfe's famous Lucite version of a Biedermeier is covered in sheepskin, wool side out, and an 18th-century nursing chair look modern in suede. But there is nothing soft about a mirrored cabinet, for owned by Helena Rubinstein, flanked by palm-shaped plaster torchères. A wrapped bench by Christian Astuguevieille stands in front of the fireplace, a Irish Waterford chandelier hangs over a Giacometti wrought iron-and-glass table. "People used to call me schizoid before they fastened on the word ecle says Laslo. "Now we also have that nice catchall phrase 'midcentury mod which ranges from the twenties through the fifties."

As Laslo hops, skips, and jumps from one decade to another, he doesn' itate to juxtapose the humble with the grand, the fine with the flamboyan period room may be beautiful, but it can't be glamorous without a certain in ence," he says. A rhinestoned, silverplated high heel found at a Paris flea m forms part of a tabletop still life and reminds him of the Eiffel Tower. "Imagine those shoes looked like!" he exclaims. TVs in almost every room are constant tuned to different channels. "TV is my tranquilizer, and everything around stops for *I Love Lucy*," he says. A wall-mounted set flickers in the dining which doubles as an office with a big square multipurpose plastic laminate Just above it a 1950s chandelier almost as wide suggests a spaceship about to

In the master bedroom, simple Billy Baldwin slipper chairs are pulled the ornate fireplace. "Most great designers like Andre Arbus, Jean-Michel F and Baldwin took from the classics, pared them down and made them their says Laslo, and that's what he attempts with all his product designs—furnitu Directional and Widdicomb, fabrics for Kravet, dishes for Royal Limoges, s for Martex—and his interiors. "This apartment is saturated with the past, looks like the present," he says. "Make the old feel new again—that's the t

Under the swirls of a Tommi Parzinger chandelier in the dining room-office (opposite), Larry Laslo (standing) confers with associates Eri Abeglen and Cheryl Terrace. The lacquered wood, nickel, and black leather chairs were designed for Directional. Left, from top: Just beyond the you can make out the fluffy sheepskin seat of Elsie de Wolfe's chair, but the Lucite back almost disappears. Laslo designed the marble-a bronze table in the entryway, which he treats as a gallery for the 20th-century photography he collects. White Formica table set with Laslo's china for Royal Limoges; glassware is a mix of 1950s and contemporary Fre









In the original dining room, now the master bedroom, leaning mirrors flank the fireplace. At the foot of the bed, made up with pure white Pratesi sheets, stands a Christian Liaigre bench from Holly Hunt. A Billy Baldwin slipper chair upholstered in white kid and natural linen faces the Carol Gratale table, and a Giacometti lantern hangs overhead. Left, from top: Intricate borders distinguish the parquet floor. White lacquer and milk glass 1950s cabinet by Tommi Parzinger. Matisse drawings on a ledge above the Laslo-designed linen headboard.

FOR MORE DETAILS, SEE READER INFORMATION





icy elegance

New forties-style mirrored furniture, Lucite, and silvery surfaces bring sophisticated fantasy to today's pared-down rooms

By Jill Kirchner
Photography by Susie Cushner
Produced by Sarah Kaltman Cantor



Echoes of old-guard alm Beach with a decidedly odern cast characterize the dining room (left) that gleams like a tray of fine ystal flutes. Nancy Corzine acrylic table and chairs. Donghia Murano-glass and ucite chandelier. Venetian-style mirror from Lorin Marsh. Aquamarine damask rtains, Nobilis. Chinoiserie vallpaper, Fonthill. Lalique glasses; silver tureen, Sentimento. More mirror images, this page from left: ero rectangle, gilt sunburst from Lewis Mittman, Niermann Weeks octagon, Ligne Roset gridded mirror, large scalloped mirror, Randolph & Hein; curved black mirror, Vaughan. Nickel-plated bench from Troy. Bird sconce, Lorin Marsh; mirrored sconce, Christopher Norman; cut-glass sconce, The Brighton Collection; gilded sconce, arvers' Guild. Steuben bowl.

Nothing brings a livelier, more whimsical note to the spare, sometimes sober spaces of today than reflective surfaces, along with the traditional wall-hung mirrors we have always loved. Whether the special source is a mirrored chest of drawers, a mercury glass bowl, or a chrome-and-smoked-glass desk, the resulting multiple images ignite the imagination and bring a playful complexity to the total effect. Many of the new designs in these pages are reproductions of furnishings from the middle of our century—some from the glamorous heyday of pre-war Hollywood. New textiles, wallpapers, and rugs with metallic threads and other shiny components add another cool frisson of frivolity. In the same spirit is a fool-the-eye Lucite table on which objects seem to be levitating.



In a boudoir (left), old Hollywoo elegance meets Prada chic: Nancy Corzine's Harlow mirro vanity; leather chair, Marshall Watson; rug, Odegard. Silver-l tea paper, Roger Arlington. Lush silk curtains, Hinson. Mirrored pillow by Kim Seyber Melrose House palm lamp and bronze statue, Holly Hunt. Buccellati crystal clock. Chrom lamp, Boyd. Below: The study recalls David Hicks's work in t 1960s. Albrizzi chrome trestle table has been reintroduced by Hinson. Desk chair, Domus Leather fauteuil, Randolph & Hein. Scalamandré embroidere curtains. Stark leather rug. Iron chairs from Amy Perlin. Mirrored picture frames, J. Pocker & Son. Sculpture, Troy Silver ram, William Lipton. Bronze star, J.H. Design.

FOR MORE DETAILS, SEE READER INFORMATION





ptuous retreat features a Christopher
m chaise and a chair in a Grey
ns fabric with a ballgown train.
ode from Julia Gray; Moongold mirror,
en Fullam. Ann Gish faux-fur pillow.
mercury-glass bowl, Barneys; Côté
glass; Malmaison 1940s vase. Lamp
enetian glass base, Donghia





GOING CONTINENTAL

A famous English-country stylist takes a new, less cluttered European approach

By Christopher Petkanas
Photography by Thibault Jeanson
Produced by Carolyn Englefield

"It was time for a change," says Nina Campbell, whom everyone in London from the Queen to the milkman knows as the doyenne of English decorating. She is sitting in the drawing room of her new 19th-century house on a tree-lined street in Chelsea. Through her signature amethyst-tinted heart-shaped glasses, Campbell surveys the room, whose "i's" and "t's" she has only recently finished dotting and crossing. More than an accessory, the glasses let the world in on the three most important things there are to know about Nina Campbell: She is a romantic. She does not take herself a tassel too seriously. And amethyst is her absolutely favorite color.

"I wanted an amethyst dining room for my amethyst glass," says Nina Campbell, above. Left: Cupboards painted by Mark Done. William IV chairs in ribbed cotton ottoman.







Without abandoning her English roots, Nina Campbell goes for a less cozy look, anchored by bare pine floors, in the drawing room of her house in London (all views). An 1870s English backless sofa serves the two conversation areas.




CAMPBELL & Cos
EDINBURGH
ALES

"This house represents a certain cleaning up for me," says Campbell, who moved here from another pocket of Chelsea in 1997. "I mean we all evolve, don't we?" The drawing room is a complete surprise. Bare floors? In a proper reception room? In the middle of town? Campbell says, "No one would have believed it. I think my work has become more European, by which I mean less cluttered. You can no longer assume I'm automatically going to do chintz curtains, striped wallpaper, and four-poster beds."

Indeed. In addition to fewer patently English references, Campbell's new rooms demonstrate a heightened interest in texture. They are subtle, with lush chenilles, opulent ottomans, and shimmering Fortuny silks lending a worldly dimension. Still she is quick to assure a visitor that she is not bolting the door on her past. Having trained under John Fowler, one of the founding tastemakers of the Colefax & Fowler firm, Campbell is counted among those quintessentially English decorators who marry comfort and practicality to high, sometimes mischievously eccentric, style.

"I've never been formal and I'm not formal now, so it's not as if I'm making a complete break," says Campbell. "Just because I bought a thirties French satinwood cocktail table hardly means I'm going to toss out all my old furniture. A room still has to work. Since I can serve fourteen at dinner, I designed the drawing room with seating for fourteen. As much as anything else, this house was about checking things off my wish list. I finally have a round dining table, window seats, and a walk-through closet that allows me to take in every piece of clothing I own in one glance."

A divorced mother of three, Campbell shares the house with the only one of her children who has not flown the nest. Luckily for sixteen-year-old Alice, Campbell does not run their home like an enfilade of roped-off model rooms, as an

A wallpaper Nina Campbell designed to mimic paneling and a French iron bench piled with cushions set the tone of sophisticated rusticity in the kitchen (left).
Below: Especially welcoming in winter is the red study.









imperious decorating mom might do. Alice and her friends are allowed to flop down for an after-school chin-wag wherever they like. In fact, noticing their fondness for draping themselves over upholstery, Campbell replaced two much-loved, rather grand armchairs with overstuffed ones that invite sprawling. Is that not a mother?

Opposite the ground-floor drawing room is a rich red study whose beauty Campbell insists is best appreciated from the outside. It has wallpaper (like all papers and fabrics here, designed by Campbell for Osborne & Little) in a wide self stripe, a chimneypiece whose faux-mahogany finish was decided by flanking Danish pier tables, and tissuey linen blinds like those she admired in the Governor's Mansion at Colonial Williamsburg in Virginia. "You know how you drive around London in the winter and you can look into all these incredibly glamorous, glowing rooms? That's what I wanted," explains Campbell. "I did it for the neighbors."

A fresh countrified essay in blue and white, the kitchen shares the basement with a book-lined dining room, where Campbell's antique amethyst glass is stored in painted cupboards. They are spaces that embody the Nina Campbell we know, and the Nina Campbell we have only just met.

See the old Nina Campbell in a toile de Jouy–style cotton she created, which covers her bedroom walls (right). Above: Campbell conceived her bathroom as "a precious ivory and tortoiseshell box." The tortoiseshell paper is her design.

FOR STOCKISTS, SEE READER INFORMATION



the luxur

BY SUSAN ZEVON PHOTOGRAPHY BY WILLIAM WALDRON

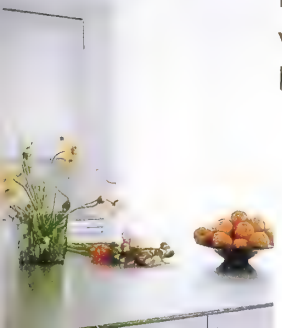


Furniture by Peter Forbes is right at home with classic modern pieces. In the living room (above), his slate coffee table sits in front of a pair of Wassily chairs by Marcel Breuer, Toio lamps, and *Jack of Spades* lithograph by Larry Rivers. Opposite: Chairs designed by Mies van der Rohe surround maple dining table by Forbes. Le Corbusier love seats are upholstered in raw linen.

f less



In transforming a standard one-bedroom apartment overlooking Boston Harbor into an open, loftlike space rich in views, natural light, and modern furniture classics, architect Peter Forbes taught himself a lesson in lush minimalism



"On the coast of New England, with winter's short days and the fog piling in from the ocean, daylight is precious," says Peter Forbes, and his seventeenth-floor apartment represents a heroic effort at gathering in more of this precious commodity. With water views to the north and east, the residential tower designed by I.M. Pei seems to float above Boston Harbor. In a few minutes Forbes can walk from here to the office where he practices architecture during the cold half of the year (the other six months he and his wife, Erica, live on a Maine island).

To maximize the natural light and harbor views, Forbes took down the wall dividing the living room and bedroom to create one 32-by-18-foot space for dining, living, and entertaining. He reequipped and enlarged the



kitchen, removing a wall that separated it from a foyer. With most of the partitions gone, a "functional cube" centers the space containing kitchen, cupboards, and mechanical systems inside textured plaster walls that register even subtle changes in light. The bedroom occupies the former dining el, a new curved frosted-glass screen wall providing privacy and diffusing the morning light from the big room's east windows.

"For all the stuff we need but don't want to look at," Forbes lined the perimeter of the apartment with nine closets, cabinets, and a study carrel concealed behind meticulously detailed wooden panels. Learning a lesson from artist Cy Twombly's palazzo in Rome, the architect hung no pictures, propping them instead for the freedom to rearrange them. With the recent arrival of their baby daughter, the Forbeses plan to move on soon, but they will take with them not only memories of pure serenity but a sharpened aesthetic. "The work here has inspired me to push the envelope in subsequent house designs," Forbes says. "This apartment served as a laboratory in which I could advance minimalism to a point where whatever remained became hugely important."



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pe in subsequent house designs," Forbes says.
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could advance minimalism to a point where
hatever remained became hugely important"

A curved frosted glass screen (above) lends seclusion and filtered g
the small bedroom. Bauhaus lamp by W. Wagenfeld. Bedding by Calvin Klein
Home. Opposite: Tall hinged doors conceal cherry-lined study carrel. T
the architect replaced floors of ordinary parquet with sandblasted black marble

FOR MORE DETAILS, SEE READER INFORMATION



a lavish hand

On Bainbridge Island in Washington, garden owners took advantage of a mild climate a fertile soil to plant masses of perennials and flowering shrubs for broad bands of co

In William and Eugenie [illegible]'s Pacific Northwest garden overlooking Puget Sound, towering delphini bloom at the edge of the lawn. On the west side of the house, designed by Stuart Silk of Seattle, the terr is shaded from [illegible] by an arbor hung with 'Interlaken' grapevines.



By Suzanne Charlé Photography by Linda Younker

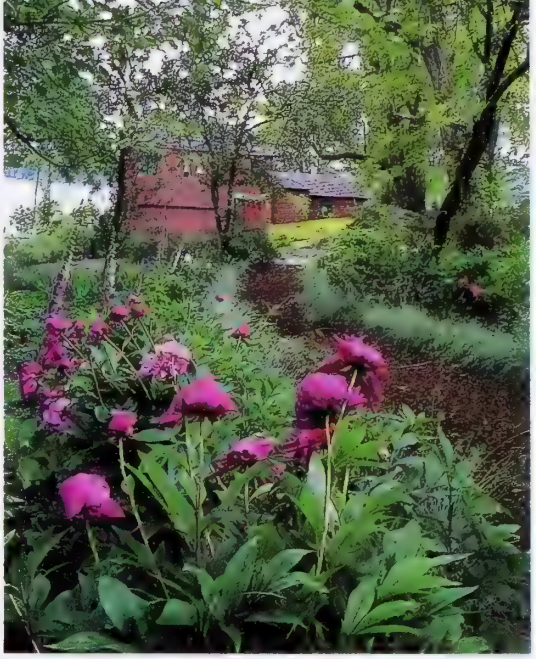


A visit to this garden will provoke the same response no matter what's in bloom. Eugenie and William Osmun's garden is one of bold strokes, with sweeps of color. Swaths of pale yellow broom and golden daffodils swoop across the grounds in spring, succeeded in summer by the startling whites of baby's breath and daisies and the brilliant blues of *Ceanothus* and lavender. Knowing that William Osmun worked as an art curator before he retired, one suspects that the composition was inspired by the brush of some great 20th-century painter. But he rejects the suggestion. The Osmuns say their design was determined by the success they have had with plants—lavender, for instance, threatened to take over a perennial bed so they moved it to the edge of the lawn where it now makes a hedge—and by the terrain of their waterfront lot.

The couple had little interest in the free-form cottage gardens that appeal to some of their neighbors on Bainbridge Island, Washington, preferring instead to plant in masses. The land, they feel, is too rugged, the scale of the three-and-a-half-acre lot too large for beds with one of this and one of that. Their grand plantings also lend themselves to fairly low maintenance, important since until recently the couple took care of the place themselves. Now they have help once a week, but Mrs. Osmun estimates that she and her husband still work several hours a day in good weather, which in western Washington means much of the year. "Winter can be gray, but spring, summer, and fall are beautiful," she says.

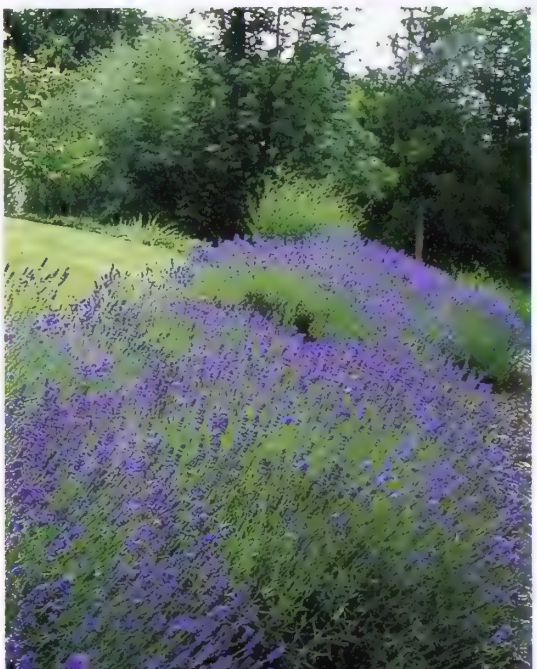
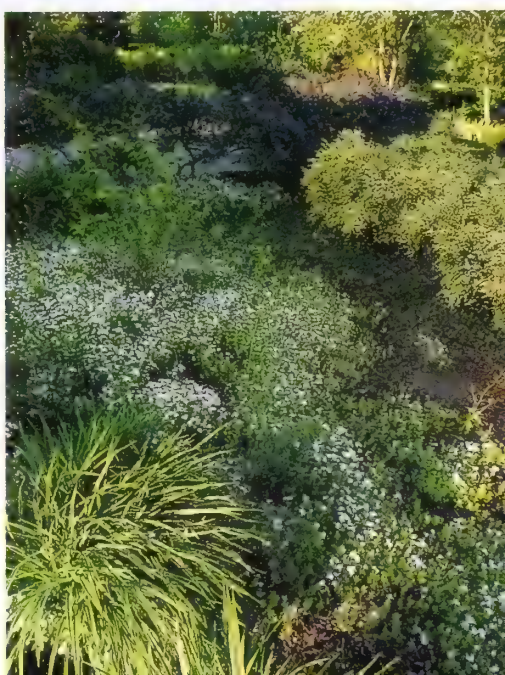
The Osmuns were passionate gardeners in Santa Monica long before they retired and moved north eleven years ago. But their new property was a world away from the walled terrace garden in southern California where they grew staghorn ferns, begonias, and cymbidium orchids. Here instead was abandoned farmland, overrun with blackberry bushes eight feet tall. Still they knew from summer vacations in the area that they were in a gardener's paradise, where the climate—mild wet winters, cool summers—is similar to England's. And they knew that the soil where crops once grew was very fertile. "There are pockets of clay," says Eugenie Osmun, "but we add lots of compost." The couple left the woodland close to the road in its natural state, a visual barrier against occasional traffic, but they reclaimed the meadow just beyond, clearing blackberry thickets and planting a small orchard. They also left the large poplars—proud trees one-hundred-feet-

Above: Exotic Balinese umbrellas shade a sitting area. Opposite, top row, left to right: Santolina with gray-green foliage in the Osmuns' cool-color beds. Peonies and foxgloves along path between house and greenhouse. Mounds of baby's-breath above the croquet court. Center, left to right: Blue scilla was planted by the original homesteaders of the farm. Iris on the north edge of the lawn. Tall Asiatic lilies border the croquet court. Bottom row, left to right: In spring, 'King Alfred' daffodils and 'Lucy Lou' rhododendron bloom at the base of black [illegible]. 'Hidcote' lavender forms a low hedge on the western lawn. 'Moonlight' broom and sweet woodruff.







Above: Climbing rose 'Bobbie James' rambles up the trunk of an old maple near the croquet and badminton court. The June blooms, which reach higher every year, are richly perfumed. Opposite: A mass of Ceanothus, *called California lilac, runs into a bank of 'Moonlight' broom to form an abstract composition of varying textures with the bladelike foliage of daylilies and the foamy white flowers of sweet woodruff stretching to the drive.*



plus-tall with eight- to ten-foot diameters—and gnarled black locusts. Near the precipitous fifty-foot drop to Puget Sound at the property's westernmost edge, they carved out a terrace for their new house and later, lower on the slope, another terrace for a croquet court.

Once the building—a modern interpretation of traditional Northwest dwellings—was complete, the Osmuns began planting in earnest. They divided the land facing the sound into three sections: Two rectangles flank a semicircular lawn that loops out from the house and its patios toward the water. "We didn't want to interrupt the view," explains Mr. Osmun, noting that trees were cut down to open a vista to the sparkling expanse of the sound and the towering Olympic Mountains, where snow covers the peaks even in summer. To the south of the lawn a rectangle for the croquet-badminton court is framed by waves of David Austin roses, day lilies and Asiatic lilies, Shasta daisies, 'Silver King' artemisia, and baby's-breath. Lilac and hemlock hedges shelter the rectangle to the north, where three perennial beds were laid out.

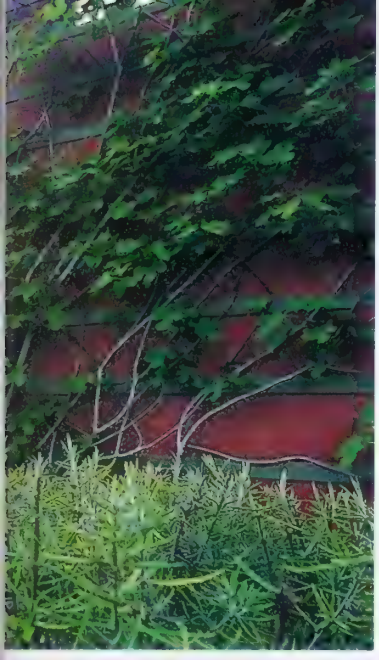
Plants and inspiration came from various sources: During the wet winters, the Osmuns scoured catalogs. In clement weather they drove north to Skagit Valley, where they visited the small towns of La Conner, its farms famed for iris and peonies, and Mount Vernon, with acres of tulips. Just ten miles from Bainbridge Island is Heronswood, the nursery where more than 3,500 kinds of plants grow from seed gathered all over the world.

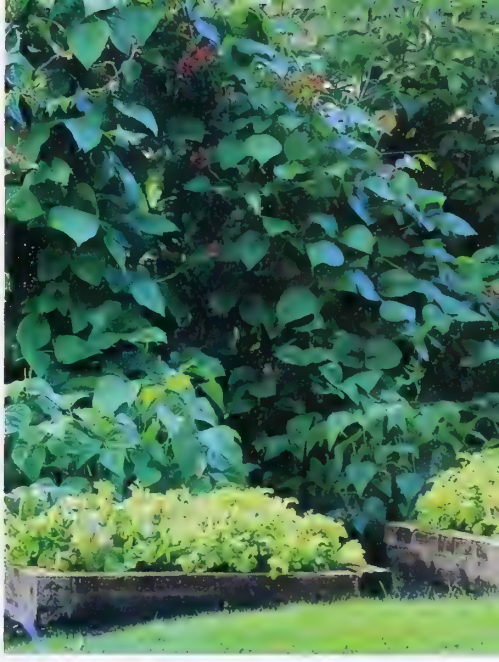
The couple decided to keep the color scheme on the west cool—blue, white, pale yellow—to complement the blue and gray of the sound. Hybrid 'Moonlight' broom billows beside the cliff path that runs above the sound; baby's-breath and lavender 'Hidcote' and 'Munstead' bloom later in the summer. On the east side of the house, where the drive enters from the meadow, a brighter palette predominates: White and brashly pink rhododendrons dot the circle formed by the drive, while beyond, brilliant blue waves of ceanothus and scilla break into a white foam of sweet woodruff. Pink and red peonies, foxgloves, and flamboyant Oriental poppies line the path leading to the working part of the garden—a potting shed, compost heap, vegetable bed, and greenhouse.

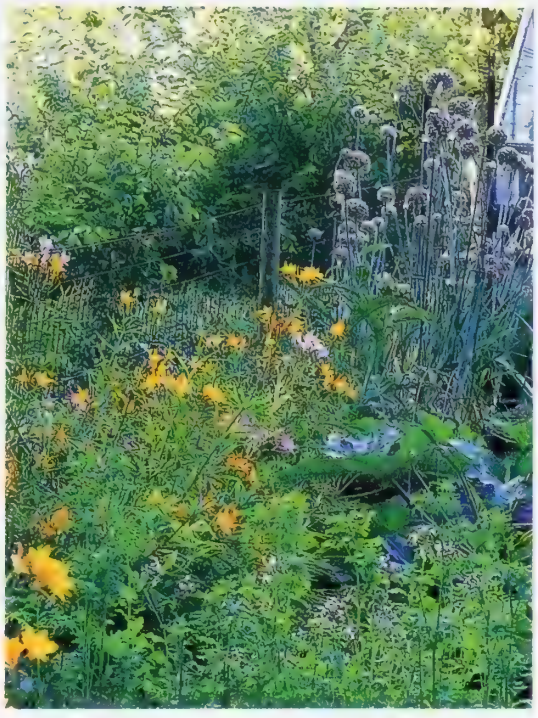
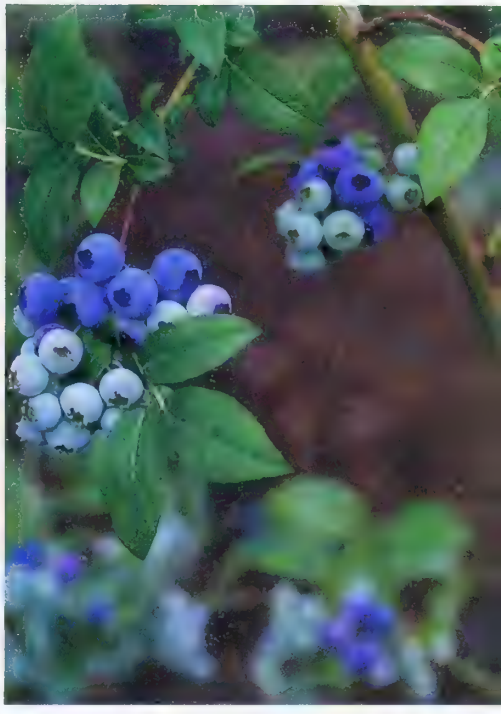
The Osmuns raise peppers, tomatoes, and basil in their greenhouse because the plants can't survive outside in the cool summers of Bainbridge Island. But with the exception of these vegetables and the begonias and cymbidiums they were so fond of in California, the couple can grow almost anything they want to. Asked if delphiniums, notorious prima donnas, were difficult, William Osmun replied, "Not here."

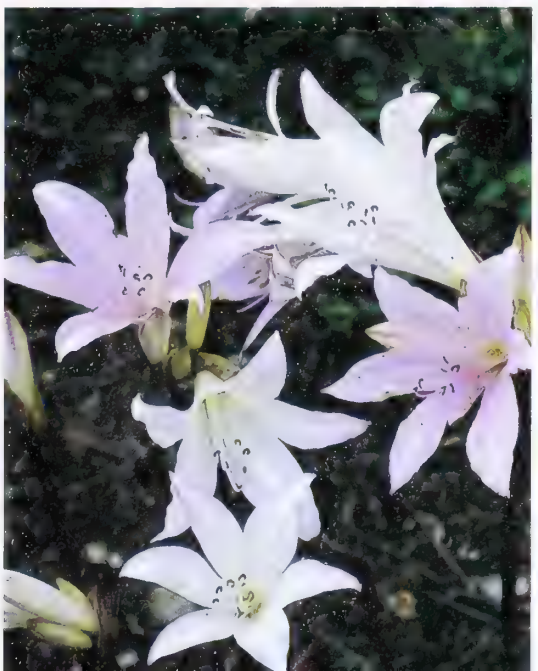
Below: An impenetrable hedge of* Rosa rugosa *'Alba' keeps strollers away from a steep drop to Puget Sound. Opposite, top row, left to right: The Osmuns trained a 'Brunswick' fig up the warm south-facing wall of their garage. David Austin's 'Abraham Darby' rose blooms all summer. Scarlet runner beans climb above beds of lettuce. Center, left to right: Red daylily was the gift of a friend. Alliums, Peruvian lilies, and zucchini near the greenhouse. 'Olympia' and 'Spartan' blueberry bushes. Bottom, left to right: Rudbeckia 'Golden Glow' in a perennial bed.* Amaryllis belladonna, *nicknamed naked ladies. Grapevine shades dining terrace.







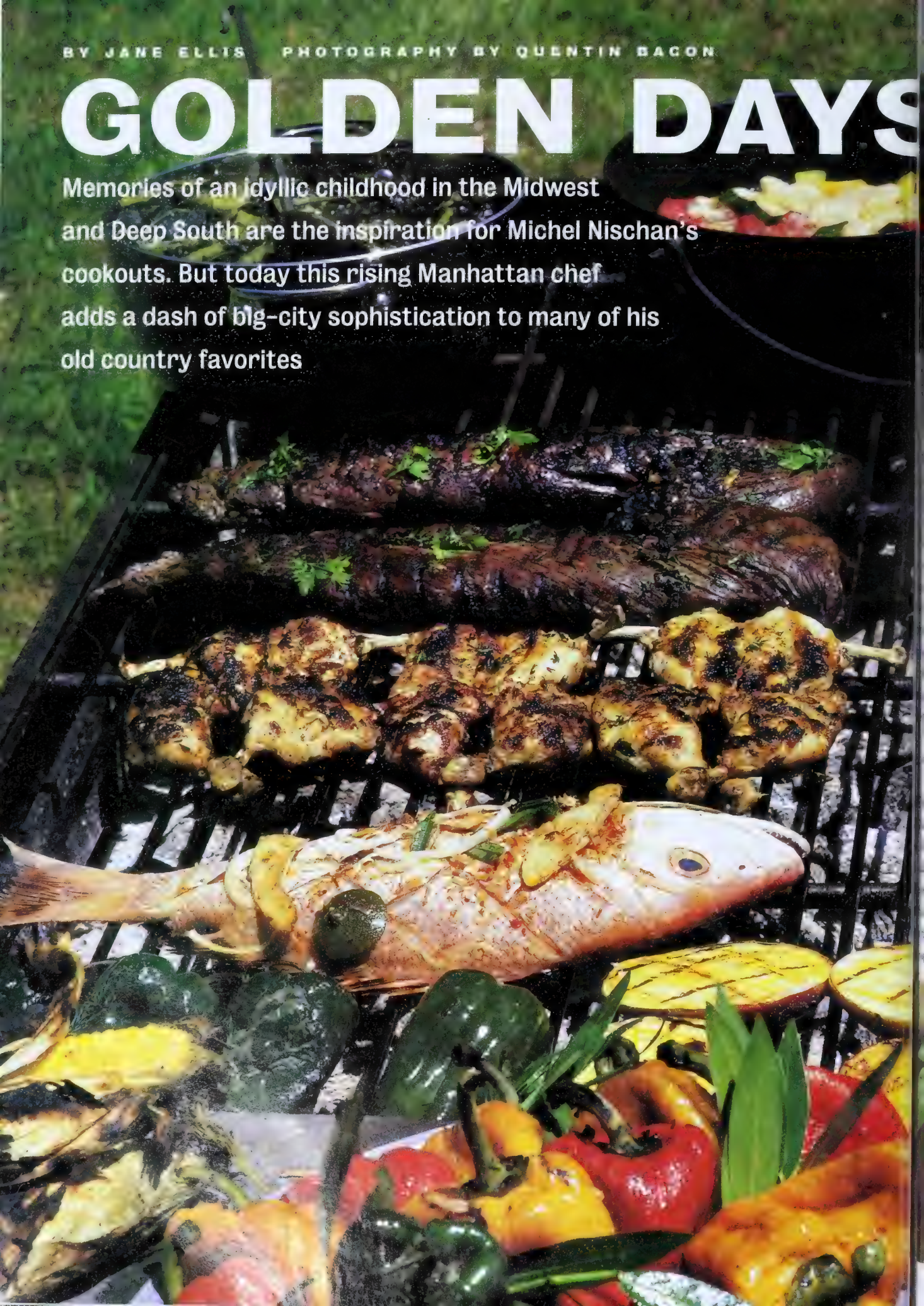






BY JANE ELLIS PHOTOGRAPHY BY QUENTIN BACON

GOLDEN DAYS

Memories of an idyllic childhood in the Midwest and Deep South are the inspiration for Michel Nischan's cookouts. But today this rising Manhattan chef adds a dash of big-city sophistication to many of his old country favorites









eryone gets excited when Michel Nis-
an—husband of Lori, father of four,
l popular neighbor—trundles his steel
l out to his Connecticut backyard and
nks it with charcoal. A party is in the
ng, and just because the host happens
be the executive chef of the trendy W
w York hotel and its restaurant, Heart-
at, doesn't mean he can't use some
p. Everyone pitches in, cutting up col-
d greens that will simmer alongside
aty gigante beans in black iron pots,
artering heirloom tomatoes and com-
ning them with julienned basil, and
istening scored mangoes with olive oil
fore they are caramelized on the grill.

There are old and new favorites—
rn steeped in vanilla-infused milk that



e chef in weekend mode (above).
ckwise from center top: Hot from the
ll; corn in the husk; baby Andrew
ulging his passion; a salad of
rloom tomatoes. Opposite: Feast in
making, from greens and beans
illet of beef, tamarind game hens, red
pper, corn, peppers, and mangoes.







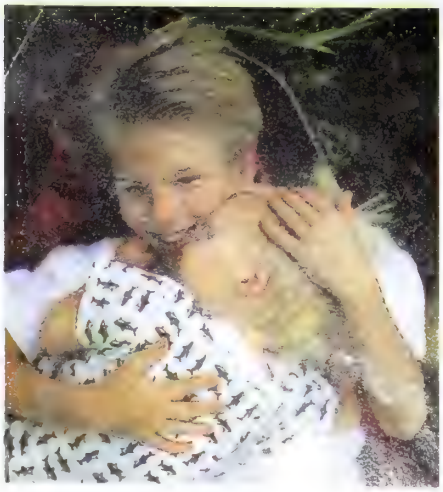




gives it a marshmallow flavor, fillet of beef with a tangy crust from a pomegranate molasses rub. Pink watermelon is accompanied by the more esoteric Cavaillon and Charentais. Whereas Nischan's mother sprinkled melons with powdered ginger, he brushes a cut knob of gingerroot across the flesh for a subtle flavor that his children adore. But when it comes to strawberry shortcake, all is traditional. It's a feast that progresses leisurely and merrily, berry stains and all.

Lori and daughter Courtney (above). Clockwise from top center: The melons get rubbed with ginger. Lauren and her watermelon. Strawberry shortcake. Strawberry tea. Christopher and Andrew. Opposite: Strawberry tea, lemon verbena lemonade.

FOR MORE DETAILS, SEE READER INFORMATION







Recipes from Michel Nischan, chef of Heartbeat Restaurant at W New York, New York City.

Build a two-level charcoal fire: Add enough charcoal to completely cover the bottom of a grill. Ignite and burn until coals are completely covered with a thin coating of light gray ash. On one side of the grill place unlit coals on hot coals, adding enough to reach within three inches of the grill grate (the heat on this side will be less intense).

See Reader Information for ingredient sources.

HERB GRILLED TENDERLOIN OF BEEF WITH POMEGRANATE MOLASSES RUB

2 tablespoons kosher salt
4 tablespoons raw cane sugar
2 teaspoons cracked black pepper
¼ cup pomegranate molasses
1 5- to 6-pound beef tenderloin, trimmed
¼ cup chopped thyme leaves
¼ cup coarsely chopped parsley leaves
1 tablespoon grapeseed oil

Mix salt, sugar and black pepper together in a small bowl. Set aside.

Rub pomegranate molasses into tenderloin. Rub in half the thyme and parsley leaves. Set remaining herbs aside. Rub in salt mixture. Refrigerate covered for 2 to 6 hours.

Prepare a two-level charcoal fire.

Remove tenderloin from refrigerator and set aside for 20 minutes. Rub with grapeseed oil. Place on hottest part of grill, rolling frequently to sear all sides. Move to other side of grill. Using an instant-read thermometer, turn constantly until internal temperature reaches 130°F for rare, about 10 minutes; 140°F for medium, about 14 minutes. Remove from grill. Rub in remaining thyme and parsley. Set aside 7 to 10 minutes. Serves 10.

GRILLED CORNISH HENS WITH TAMARIND BARBECUE SAUCE

3 cinnamon sticks
¾ cup molasses
¼ cup tamarind concentrate
⅛ cup peeled and thinly sliced fresh ginger
2 tablespoons roasted garlic cloves
1 cup store-bought barbecue sauce
1 or 2 jalapeño peppers, split and seeded, optional
6 Cornish hens, breast bones removed and meat flattened
Salt
Freshly ground black pepper

Place cinnamon sticks in a dry sauté pan over medium heat. Toast until hot and darkened on one side. Remove pan from heat.

Place cinnamon sticks, molasses, tamarind concentrate, ginger, garlic, barbecue sauce, and jalapeño peppers in a pan. Place over medium heat and bring to a simmer. Reduce heat to low. Simmer until flavors are combined, about 20 minutes. Remove pan from heat. Cool.

Season hens with salt and pepper. Lightly coat with sauce. Marinate 1 to 4 hours. Cook hens over medium coals until well seared. (Molasses will cause hens to look dark brown.) Brush hens with remaining marinade. Grill until done, about 12 to 15 minutes. Serves 8 to 10.

SPICY GRILLED SNAPPER WITH GINGER AND LEMONGRASS

2 red snappers or yellowtails, cleaned scaled, and skin scored from head to tail in about 6 places
2½ cups sambal barbecue sauce, recipe follows
7 fresh lemongrass stalks, 6 lightly smashed with a meat mallet and 1 thinly sliced
1 6-inch piece fresh ginger, peeled and thinly sliced
2 limes, thinly sliced
1 onion, peeled and thinly sliced
10 lemon verbena branches

Rub each side of fish with about 1 tablespoon barbecue sauce. Stuff cavities with reserved marinade solids. Place 3 smashed lemongrass stalks on the bottom of a large casserole. Add half the ginger, lime, onion slices, and lemon verbena. Place fish on top. Pour ½ cup barbecue sauce over each fish. Place remaining lemongrass, ginger, lime, onion, and lemon verbena over fish. Cover and refrigerate overnight.

Remove dish from refrigerator. Remove top layer of ingredients and place on low heat area of grill. Lay fish side-by-side on top. Grill 6 to 8 minutes. Baste each fish with 2 tablespoons remaining barbecue sauce. Place remaining ingredients from bottom of dish on low heat area of grill. Roll fish over with a large spatula. Cook 4 to 6 minutes. Baste each fish with remaining barbecue sauce. Remove fish from grill with a large spatula and place on platter. Serves 6 to 8.

SAMBAL BARBECUE SAUCE

1 cup oyster sauce
1 cup mirin (Japanese rice wine)
⅔ cup rice wine vinegar
2 stalks fresh lemongrass, thinly sliced
1 ounce ginger, peeled and thinly sliced
2 pieces star anise
1 tablespoon sambal olek (Vietnamese hot pepper paste)

Place all ingredients in a saucepan. Simmer over medium heat for 15 to 20 minutes. Remove pan from heat. Strain into a bowl. Reserve solids. Makes 2½ cups.

GRILLED SUMMER PEPPERS

3 large red peppers
3 large yellow peppers
5 branches fresh bay leaves
Extra-virgin olive oil
Salt and freshly ground black pepper

Place peppers over hottest part of grill. Cook, turning frequently, until blackened on all sides. Remove from grill. Place in a container large enough to just hold them. Cover with plastic wrap. Cool. Peel off blackened skin and discard. Rub each pepper with olive oil. Season with salt and pepper to taste. Place peppers in a small bowl. Distribute bay leaves among peppers. Set aside 1 hour. Lightly oil peppers. Place on low heat part of grill. Heat for 20 to 30 seconds per side. Serves 6.

HEIRLOOM TOMATO SALAD WITH AGED BALSAMIC VINAIGRETTE

2 small Brandywine tomatoes
2 purple Cherokee tomatoes
1 Big Daddy Sunshine tomato
5 Green Zebra tomatoes (or a combination of other varieties)
2 tablespoons ¼-inch-sliced fresh chives
¼ cup lightly packed and finely sliced fresh basil leaves
¼ cup aged balsamic vinegar
2 tablespoons extra-virgin O Lemon or other olive oil
Salt
Freshly cracked black pepper
Small bunch basil leaves

Slice, quarter and cube tomatoes in pieces about the same size. Place in a bowl. Add chives, sliced basil leaves, vinegar and O Lemon olive oil. Add salt and cracked pepper to taste. Toss gently. Garnish with fresh basil leaves. Serves 4 to 6.

MARSHMALLOW CORN

6 ears unshucked yellow sweet corn, ½ inch sliced off bottom ends





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- 6 cups whole milk
- 1 vanilla bean, split in half lengthwise
- ¾ cup raw cane sugar

Place corn in a dish just large enough to hold them in one layer. Add 4 cups milk. Place remaining milk, vanilla bean, and sugar in a pan over low heat. Stir until sugar dissolves. Remove pan from heat. Add milk mixture to corn. Shake dish until milks are combined. Soak 1 or 2 hours. Remove corn from dish. Place over a low heat area on grill. Turn constantly until heated through, about 10 to 12 minutes. Husks will burn slightly. Shuck. Serve immediately. Serves 6.

GIGANTE BEANS AND SUMMER SQUASH

- 4 cups gigante or white navy beans
- 2 tablespoons grapeseed oil
- 1 medium Spanish onion, peeled and thinly sliced
- 6 cloves garlic, peeled and thinly sliced
- 1 quart rich chicken or vegetable stock
- 1 pound yellow summer squash, quartered, seeded, and cut into 1-inch cubes (about 2 cups)
- 2 medium tomatoes, cut into 1-inch cubes
- Salt and freshly ground black pepper
- 3 fresh bay leaves

Place beans in a large pot. Add 3 cups water. Cover pot and refrigerate overnight. Remove pot from refrigerator. Drain. Set beans aside.

Heat grapeseed oil in a large saucepan over medium-low heat. Add onions and garlic. Sauté until softened. Do not brown. Add beans and stock. Reduce heat to low. Simmer gently for 20 minutes. Add squash. Simmer until beans are tender, about 15 to 20 minutes. Add tomatoes. Add salt and pepper to taste. Remove pan from heat. Stir in bay leaves. Serves 8.

COLLARD GREENS

- 2 quarts ham hock stock, recipe follows
- 5 pounds collard greens, chopped into 4-inch pieces
- 1 large onion, peeled
- 1 fresh jalapeño pepper, split in half and seeded
- Malt vinegar
- Salt and freshly ground black pepper

Place ham hock stock in a large pot. Brin to a rapid simmer over medium-high hea Add collard greens, onion, and jalapeño pe per. Simmer 2 hours. Add malt vinegar, sa and pepper to taste. Serves 4.

HAM HOCK STOCK

- 5 pounds smoked ham hocks
- 5 pounds fresh ham hocks

Place ham hocks in a large stock pot. Ad enough water to cover by 3 inches. Bring rapid simmer over medium-high heat. A foam appears, remove with a slotted spoo Discard. Reduce heat to low. Simmer 6 hou Frequently skim fat that builds at top stock. Remove pan from heat. Drain stoc Reserve. Discard hocks. Fat can be reserve for cooking. Makes about 2½ quarts.

STRAWBERRY TEA

- 2 quarts spring water
- 1 cup strawberry tea leaves, available in Asian grocery stores
- ¾ cup raw cane sugar
- ½ cup dried chrysanthemum flowers, available in Asian grocery stores
- 2 pints strawberries, washed
- 2 limes, thinly sliced
- 3 large-leaf mint branches



ace spring water in a saucepan. Bring to nmer over medium heat. Remove pan heat. Add strawberry tea leaves. Steep minutes. Add sugar and stir until dis-ed. Strain into a pitcher. Discard tea es. Set aside.

lace chrysanthemum flowers in a bowl. 1 cup strawberry tea. Steep for 3 min-. Strain into strawberry tea. Reserve santhemum flowers. Cool tea. Refriger-ntil chilled.

emove tea from refrigerator. Cover the om of a large pitcher with a layer of ice s. Add a layer of fresh strawberries, lime s, and 2 tablespoons chrysanthemum ers. Repeat. Add tea and mint branches. es about 2 quarts.

LEMONADE

cups spring water
cups sugar
fresh lemon verbena branches
fresh bay leaves
cups freshly squeezed Meyer lemon juice
cups freshly squeezed lemon juice

lace spring water in a saucepan. Bring to nmer over medium heat. Add sugar. Stir until dissolved. Add 6 lemon verbena branches and 1 bay leaf. Simmer for 5 minutes. Remove pan from heat. Strain syrup into a small bowl. Cool. Discard branches and leaf.

Mix syrup, lemon juices, remaining lemon verbena branches, and bay leaves together in a pitcher. Serve over ice. Makes about 2 quarts.

STRAWBERRY SHORTCAKE

All ingredients for shortcake should be chilled.

2½ cups flour
¼ teaspoon salt
2 tablespoons baking powder
4 tablespoons sugar
1 tablespoon orange zest
¾ cup sweet butter
1 egg
1 cup crème fraîche
2 tablespoons milk
Heavy cream
Turbinado sugar
Strawberry syrup, recipe follows
2 cups whipped heavy cream
1 pint large fresh whole strawberries, washed and hulled

Place flour, salt, baking powder, sugar, orange zest and butter in a electric mixer fitted with paddle attachment. Beat until crumbly. Set aside

Place egg, crème fraîche, and milk in a bowl. Pour into flour mixture. Mix until dough just comes together. Do not overmix. Wrap in plastic. Chill 2 hours. Remove from refrigerator. Roll out on a floured board into a 12-inch-circle, ¾ to 1-inch-thick. Brush top with heavy cream. Dust with turbinado sugar. Bake in a 350°F oven until golden brown on top, about 15 to 20 minutes. Remove from oven. Cool. Place on a serving dish. Poke 12 to 15 holes with a fork on top of shortcake. Pour strawberry syrup over top. Set aside for ½ hour. Top with heavy cream. Place whole strawberries on top. Serves 4 to 6.

STRAWBERRY SYRUP

1 cup sugar
¾ pint strawberries, washed and quartered

Place sugar and 1½ cups water in a small saucepan. Bring to a simmer over medium heat. Stir until sugar is dissolved. Add strawberries. Simmer 3 minutes. Remove pan from heat. Place in a food processor. Purée. Strain through a fine mesh strainer into a bowl. Discard seeds. Cool. Refrigerate 2 hours. Makes about 3 cups. ■



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SPIT AND POLISH

To find out how to maintain heirloom furniture, we consulted the Society for the Preservation of New England Antiquities. Here's what we learned on a visit to one of their historic houses

By Sally Clark

Scrutinizing the mahogany and birch-veneer surfaces of a majestic early-19th-century canopy bed, Nancy Carlisle zeroes in on one of its finely carved posts. In tiny scalloped crevices the size of a thumbnail, just at the point where the post's shapely vaselike convex and concave carvings meet, dust has accumulated to form dark circlets.

Carlisle tries to coax out the dirt with the thick, fluffy goat-hair brush in her hand.

"It's not coming out," she reports after a few gentle prods. Standing back, she presents her next line of attack.

"At this point we'd use a Q-Tip and spit, which would clean that right up."

Spit is not normally what you think of in connection with fine antique wood furniture. But it is no less surprising than some of the other items in Carlisle's arsenal: cotton diapers; electrostatic cloths made for computer screens; and Photo-Flo, a photography supply detergent.

We are in a bedroom at the Harrison Gray Otis house in Boston, a grand neoclassical brick residence designed in 1796 by Charles Bulfinch, the architect of many famous American Federal landmarks, including the United States Capitol. Carlisle, the curator and manager of collections for the Society for the Preservation of New England Antiquities (SPNEA), which owns the house, is walking me through a routine that staff housekeepers employ to maintain antique wood furniture.

"Our general philosophy," she explains, "is that the less you handle furniture, the less you are rubbing across the surface, the less damage you will do."

As we arrive at the broad second-floor landing, where a towering Palladian window floods the space with sun, Carlisle offers another lesson in antique wood furniture care: guard against strong light.

To dramatize the point, she motions toward a lyre-base Federal table resting against a far wall, then steps back to provide a clear view: One side of the table's rosewood top is much paler than the other.

"Ambient light did that. The damage would have been much worse if we hadn't had the Plexiglas," Carlisle says, nodding toward the quarter-inch-thick sheets of ultraviolet filtering Plexiglas attached to the window frame. The sheets were installed twenty years ago and were at the time considered state of the art in protecting historic furnishings against the sun's powerful ultraviolet rays.



Although SPNEA still installs the Plexiglas sheets, as well as UV protective film on the windows of its houses, these materials are now used in concert with shutters and curtains. "As much as possible," says Carlisle, "antique furniture should not be in direct sun because of the damage the light does to the finish." In SPNEA houses open to the public, "we follow the sun around the house," closing shutters and curtains when the sun is shining in and opening them as it moves on.

We step into the gray-velvet atmosphere of the withdrawing room. The light here is shadowy because the shutters are closed. The grand room, with its gilt-decorated neoclassical chairs and gaming tables, seems in this dusky light ready to receive after-dinner guests. This is the way it might have appeared on an evening in 1800, when the Otis house epitomized the very height of fashionable taste in Boston.

Pulling out her goat-hair brush, Carlisle explains that ridding surfaces of dust is vitally important in preserving furniture. "Dust can be acidic. It can start to bond and become intractable. It clings to furniture and turns it into a grimy surface. It can hold moisture next to the surface of wood and eventually cause degrading of the finish."

With the soft tip of the brush *(Continued on page 1*

Frequent dusting and annual waxing with a simple paste wax preserve antique wood furniture, like this mahogany console (above) in a house designed by Mariette Himes Gomez.

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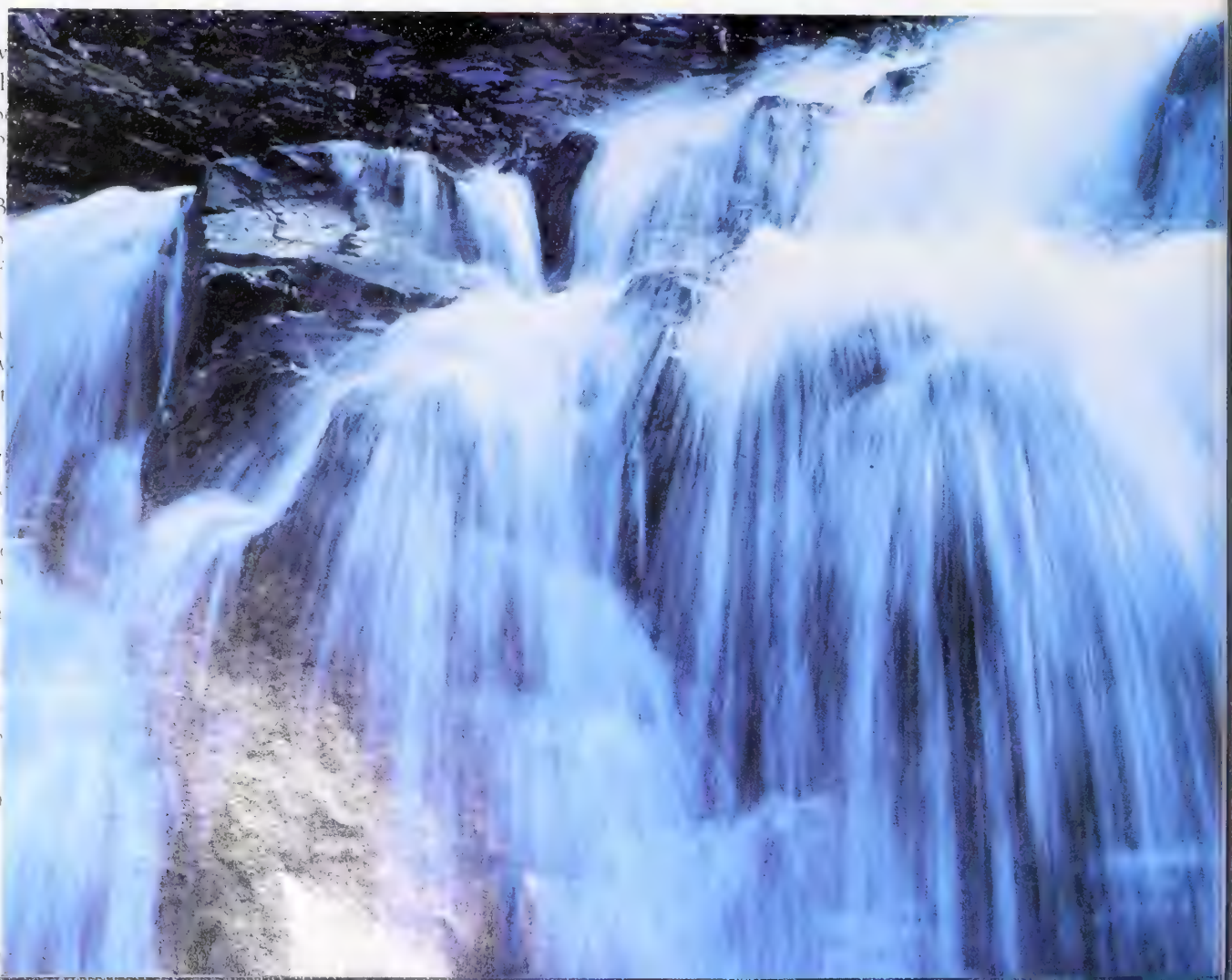
Reader's Digest

Help Brita Make a Differen

Plastic bottles, food wrappers, garbage bags, cigarette butts, paper cups...not e what you think of when you picture a beautiful day at the beach. However, coastlin over the world that were once clean and beautiful are being harmed by litte pollution. But there is hope—a very special initiative to help maintain the integr these natural treasures.

For more than 13 years, the Center for Marine Conservation (CMC) has been fightir growing problem of marine waste through its annual **International Coastal Cle** the world's largest volunteer event for the marine environment. The clean a huge undertaking, involving hundreds of thousands of volunteers nationwide and in more than 50 countries. Volunteers work together with local organizations to rid oceans, lakes and rivers of harmful garbage and debris. When you volunteer, your efforts will not only help to restore and maintain the beauty of coastlines around the world, but will also assist in the gathering of valuable information to identify the sources of marine debris.









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is September, Brita invites you to join the fight to help keep r coastlines clean, beautiful and debris-free. For information on w you can become a part of the International Coastal Cleanup, ll **1-800-CMC-BEACH**. Sign up to make a difference for marine nservation today—and help save our coastlines for tomorrow.

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Carolyn

Ditto.



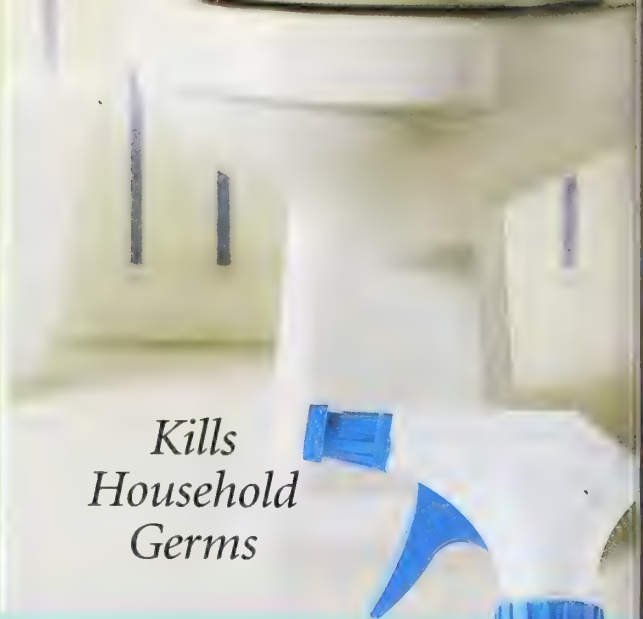
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Continued from page 164

she strokes the intricately woven cane embellishing the oval-inset back of one of the black-lacquer side chairs. "We get our English brushes from a specialty art supplier in New York," says Carlisle about the long-handled artist's brush she is working with, which sports a thick, inch-wide fluff of soft goat's hair and looks like an elegant makeup brush. "But I tell people attending the workshops we give that any natural hair brush will do, as long as it feels soft on your hand."

Moving next to a small desk, she takes out an electrostatic cloth and, following the grain of the mahogany but not rubbing, shows how to draw dust off a flat wood surface. The cloth just hovers; her gesture is almost slow motion.

"These cloths, which attract dust, are designed for cleaning computer screens," says Carlisle. "They're washable and after laundering you just stick them in the dryer to reestablish static electricity." The cloth is a good choice for a piece of wood furniture like this desk, which has no loose veneer or other fragile areas. For a more delicate piece, or one on which the surface is uneven, says Carlisle, a cotton dia would be a better dust cloth because its more tightly wo fibers will not catch on furniture edges and accidentally da age the piece.

While SPNEA housekeepers lavish careful attention every item in a historic house, the rest of us may not ha time to tickle every piece of old furniture we own wit downy brush. Nor does Carlisle suggest we do that. "I rec nize that the needs of a historic house are very different fr those of a home, and I'm trying to adapt our techniques use in the home," she says. Audiences who attend SPN workshops on caring for antiques are interested to learn ab effective dusting methods and cleaning techniques expe follow [see box].

"What we are doing is very simple and straightforwa People quickly grasp that these are techniques they can for the two or three precious things they own, the things t consider heirlooms worth preserving." ■

TIPS FROM SPNEA ON CARING FOR ANTIQUE WOOD FURNITURE

Cleaning wood-grain and veneer pieces If wood or veneer furniture becomes grimy beyond the point of dusting, it is possible to wash it. Very carefully. In a bucket or large jar, make a very diluted solution of distilled water with only a couple of drops of Photo-Flo, a non-ionic detergent available in photography supply stores. "Just dip your finger in the water and swish it around so you get only a few bubbles," explains Carlisle.

Use a soft cloth (a cotton diaper is a good choice), dip it in the solution, wring out to barely damp, and carefully wipe the wood surface. Test a small section first. Avoid any areas on which the veneer is lifting. Keep checking the cloth to be sure no traces of furniture finish are inadvertently removed. Finally, wipe the surface with another cloth rinsed in clean distilled water and wrung out. Keep rinsing until the cloth is clean.

If traces of grime still appear on the wood surface, or in some crevices, try cleaning with mineral spirits. In a well-ventilated space, apply just a small amount of odorless mineral spirits, available in hardware stores, to a soft cloth. Carefully wipe the wood. To clean nooks and cran cloth around your index fi a Q-Tip dipped in mineral sp

Licking a Q-Tip is also effective for banishing bits of built-up grime. Saliva, explains Carlisle, contains enzymes that dissolve accumulated dirt. "Sometimes I'll go straight to that. It's harmless and it works."

Waxing wood furniture SPNEA recommends waxing wood and wood-veneer furniture with a light hand to avoid damaging finishes that may be loose or unstable. "I wouldn't wax more than once a year," says Carlisle, who notes that in some SPNEA houses pieces of furniture may go for as long as five years between waxings.

On a clean surface, apply a simple paste wax such as Butcher's wax with a clean, soft cloth. "You use a very small amount of wax," says Carlisle. "Then let it dry for a minute, but not dry hard." Polish gently with another clean cloth. (Use only a soft cotton cloth; avoid toweling or textured fabrics, which can catch on furniture edges.)

Caring for paint-decorated wood furniture Old furniture with painted decoration should be handled very cautiously, advises Carlisle. In many cases, leaving the piece alone is best. Pointing out the gilded chinoiserie designs on the back of one of the early-19th-century chairs in the Otis drawing room, she s a finger over tiny lumps on the black-lacquer ground. Exposure to ligh dust, and the atmosphere over tim causes old painted surfaces to "lose the integrity and become irregular. Eventu ally you start to see flaking," she say Dusting with an artist's brush is the sin gle type of cleaning advisable, but only the surface is still intact and not flakin

Caring for delicate surfaces To clea certain delicate wood surfaces—say, th very ornately carved decoration of a Ro coco Revival Victorian table—SPNE housekeepers use the artist's brush in tar dem with the nozzle of a vacuum cleane This way they avoid touching the no zle directly to the furniture, which ma scratch and damage the wood surface Working with the wand of a caniste vacuum cleaner, hold the nozzle at slight angle, about a quarter of an inc away from the furniture surface. Brus dust with the brush, flicking it down t ward the nozzle so that the suction a tion carries the dirt away. The reaso for using the vacuum, explains Carlisl is to banish the dust completely: "You' not sending the dust all over the place

This technique, and many other are demonstrated in an excellen SPNEA video on historic house clean ing strategies. It is available for $29.9 plus postage by calling SPNEA's office at 617-570-9105, ext. 227.

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House Beautiful Highlights

Tropicana

The following information is brought to you by Tropicana and Carla McGill, Ph. D., R.D. Nutrition Sciences, Tropicana Products, Inc.. It may surprise you that 85-90% of adults do not get enough calcium every day. Alarmingly, no group of females over age nine gets enough. Calcium is essential for building strong bones and teeth, as well as muscle contraction and blood clotting. Over time, not getting enough calcium in the diet can lead to osteoporosis, which causes bones to become porous and fracture-prone. It is never too late to start boning up on calcium. Adults need 1,000 milligrams of calcium each day. This equals about three servings of calcium rich foods including skin milk, yogurt, cheese, broccoli, fortified orange juice, dried beans and green leafy vegetables.

Celebrations at Home

The Merchandise Mart
Chicago, Illinois
November 17 – 20, 1999

Join The Merchandise Mart, The Women's Association of the Chicago Symphony and *House Beautiful* this November for a celebration of imaginative ideas for home decorating and entertaining. As part of "Celebrations at Home," The Merchandise Mart's legendary showrooms, which will be open to the public, will feature elaborate room settings based on entertaining themes. At last year's event, the Barbara Pearlman showroom received a special *House Beautiful* design award for its stunning, Magritte-inspired room interior designed by Richar. For more information or to purchase tickets, please call 1-800-223-7114.



Barbara Pearlman Showroom Display De... by Richar...

The Caramoor Center for Music and the Arts

Katonah, NY
September 24–26, 1999

The Caramoor Garden Guild will be hosting its annual Fall Antiques Show from September 24-26th in Katonah, NY. Fine antiques from across the globe will be featured with proceeds benefitting the Caramoor Garden Guild. While there, be sure to stop by the CADILLAC ESCALADE display. Please call 914-232-1253 for tickets and more information on the show.

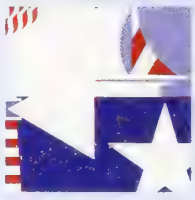
Washington Design Center's "Fall Kitchen and Bath Event"

Washington, DC
September 14, 1999

On September 14th, The Washington Design Center and *House Beautiful* will be sponsoring an evening cocktail reception celebrating the opening of the new Kitchen, Bath and Buildings products floor. Meet Jane Ellis, *House Beautiful*'s Entertaining Editor, who will be signing copies of her book, "Entertaining". Proceeds for the event will benefit a local charity. For more information please call 202-646-6119.

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Thoughts of Home

Continued from page 85

"After Poland, I came back... England and made that hopeless r... riage. Then the babies." She smi... "And all that."

It was a relief when she be... talking about her English classe... Okayama.

The three of us walked along... moonlit path back to the villa.

Later that night, John clim... into my bed.

"You're very good about all th... he whispered. "I had no idea I me... that much to her, that I caused so m... pain."

"We all do," I told him. "I... think she has to let you know."

Later, I left the bed and ope... the window to the cool air, the mu... keening of cicadas. The houses betw... the villa and the sea were in darkn... There were long strings of green li... in the distance, on the mainland. ... morrow will be like rewinding a re... thought. The ferry, the train to C... yama, the train to Kyoto, the taxi to... hotel.

It was.

Almost ten years have pas... Chloe is still in Japan but about to re... to England, to a cottage in an orch... We meet her in summer when we are... family visits to London and she is br... ing her adult Japanese students abr... We are easy with one another now, b... have moments when I see the thre... us on Shiraishi Island, in that landsc... of alien beauty so suitable for our ... reunion. ■

Lucinda Paris has long been a publishe... poet, but this is her first publication in prose. Her novel in progress takes plac... in 1830s London. She and her husban... live in Durham, North Carolina.

House Beautiful is pleased to announce the publication of a paperback edition of Thoughts of Home: Reflections on Families, Houses, and Homelands, *a collectio... of essays from this column. (Hearst Books, $14.95, at bookstores.)*

lere is a list of products and other resources for this onth's features. All prices are approximate suggested retail. The following symbols ll help you identify the type of service provided: (R) tail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating artment of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

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/ER For more details, see Reader Information for "Icy ance," page 132.

SOFTER EDGE *Designer:* **Thomas O'Brien, Aero Stu-**, 132 Spring St., New York 10012; 212-966-4700; fax: 212--4701

GLORIOUS GOODS *Page 54, from top:* **Helene Sheer,**), #HCW56300JEC—Hinson & Co. (T); 212-688-5538. **ndara,** robin's egg, #NC0310-294—Nancy Corzine (T); -223-8340. **Precious Stripes,** aquamarine, #740-'F415—Groundworks at Lee Jofa (T); 212-688-0444. **n Arlequin,** beige, #33636/2-0—Clarence House (T); -752-2890. **Elemental Stripe,** air, #4923700—William iby at Carleton V (T); 212-355-4525. **Glace,** ice pink, 266-003—Scalamandré (T); 800-932-4361. **Damas iphin,** #8463/75—Nobilis (T); 800-464-6670.

: 56, *from top:* **Diva,** rhinestones on 100% silk, crystal/ light, #3304-17—Gretchen Bellinger Inc. (T); 518-235-8. **Om,** pewter, #002, stainless-steel thread—Nuno (T); -421-9114. **Silk Ombre,** #2245, Lemon Grass/Flax—J. ert Scott (T); 212-755-4910. **Watteau,** pink, #3909.01/9—nschwig & Fils (T); 212-838-7878. **Thoen,** bone, India—con Hill at Robert Allen (T); 212-421-1200. **Glant rmeuse,** old parchment, #9531/02—by Glant at Hines & (T); 212- 754-5880. **Moonstruck,** moonglow, #9005/01—lack & Associates (T); 212-421-8755. **Quilted Diamond,** or #4, #18669, India—Kravet (T); 212-421-6363. **Clouds,** w #01, #7603—Jack Lenor Larsen at Cowtan & Tout (T); -753-4488. **Wallcovering,** Urban Metal wallcovering—menthal Wallcovering and Fabric (T); 212-752-2535.

HOLD THAT POSE "John Singer Sargent" runs through t. 26, 1999, at the Museum of Fine Arts, 405 Huntington ., Boston, MA 02115; 617-627-9300. *Artists:* Samuel oquei, Tom Roberts Ericsson, Andrew Lattimore, Daniel wartz, Sylvia Shap, Aaron Shikler, c/o Portraits, Inc., 985 k Ave., New York 10028; 212-879-5560. Bo Bartlett c/o O.W, 476 Broome St., New York 10013; 212-941-8642. Jef- Saldinger c/o CRG, 93 Grand St., New York 10013; 212--4360. Nelson Shanks c/o Forum Gallery, 745 Fifth Ave., w York 10151; 212-355-4545. Jim Torok c/o Bill Maynes llery, 529 W. 20, New York 10011; 212-741-3318. *Art consant:* Barbara Schwartz, 1160 Park Ave., New York 10128; -534-5040.

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FASHION FORWARD *Fabric on mannequin:* **Charmeuse** old parchment, 9531-02. *Fabric from left to right:* **Liquid ather** in black, 9533-03; **Microfiber** in dark truffle, 9535-**Satin** in platinum, 9540-01; **Woven Steel** in black, 9532-**Micro Crêpe** in Khaki, 9538-01; **Crêpe de Chine** in iper, 9542-02; **Nylon Twill** in Khaki, 9546-01; **Metallic nvas** in graphite, 9534-02—Glant Textiles Corp. (M); -725-4444.

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96 COUTURE FURNITURE **Malmaison** (R), 253 E. 74 St., New York 10021; 212-288-7569. **Forty One** (R), 41 Wooster St., New York 10013; 212-343-0935. **Palumbo** (R), 972 Lexington Ave., New York 10022; 212-734-7630. **Larry Laslo;** 212-873-9767.

102 RUN FOR THE ROSES *Contractor:* John McGowan & Sons, 323 Glen Cove Ave., Sea Cliff, NY 11579; 516-676-0160. *Landscape architect:* Edward D. Georges, The Springs Nursery, 396 Three Mile Harbor Hog Creek Rd., East Hampton, NY 11937; 516-324-4674.

104 A MOST ELEGANT EXILE *Napoleon in Exile,* $38 (international money order)—Dr. Brian Austen, 1 Mercedes Cottages, St. John's Rd., Haywards Heath, Sussex RH16 4EH U.K.; 011-44-1444-413845.

110 UNDER THE SUN *Designers:* **James Aman and Anne Carson,** 42 Red Rd., Chatham, NJ 07928; 973-701-9306. *New York office:* 85 East End Ave., New York 10028; 212-794-8878. *Pages 110, 111, 113: Living room:* **Area rug,** Waldo matting—Misha Carpet (T); 212-688-5912. **Sofa fabric, settee fabric,** Laine Satin Fraiche #947—J. Robert Scott (T); 877-207-5130. **Lawson chair fabric,** Tabitha stripe, #9702-7—Rogers & Goffigon (T); 212-888-3242. **All trims,** custom—Passementerie (R,T); 212-355-7600. **Curtain fabric,** Laine ivory #948—J. Robert Scott, see above. **Chaise**—Lief Antiques (R,T), 8163 Melrose, Los Angeles, CA; 310-550-8118. **Chaise fabric,** Moulins Damask—Brunschwig & Fils (T); 212-838-7878. **Fabric on Swedish Gustavian chairs,** pink cream silk check—Brunschwig & Fils, see above. **Black marble top table,** Mrs. MacDougall—Hinson & Co. (T); 212-688-5538. **Screens, coffee table,** custom—Antique Furniture Workroom (R,T), 210 11 Ave., New York 10001; 212-688-0551. **Floor lamps,** silver shades—Lorin Marsh (T); 212-759-870. **Chrome tent floor lamps**—Cedric Hartman (T); 402-344-4474.

Page 112: Foyer: **Consoles**—N. P. Trent Antiques (T); 561-832-0919. **Shell mirrors,** custom—Antique Furniture Workroom, see above. **Chandelier,** Fortuny, Scudo Medio ivory silk classico—Upstairs at Diamond (R), 617 S. La Brea Ave., Los Angeles, CA 90036; 323-933-5551. *Poolhouse:* **Wicker furniture**—Bielecky Brothers (R), 306 E. 61 St., New York 10022; 212-753-2355. **Fabric on wicker furniture,** natural duck—Circle Fabrics (R,T); 212-719-5153. **Mirror,** brushed steel frame—Barrett Ironworks (R,T); 518-370-5769. **Metal basket**—Aero Studio (R,T), 132 Spring St., New York 10012; 212-966-1500. **Outdoor furniture,** teak—Sutherland (M); 800-717-TEAK. **Cushion fabric,** regatta grey #1531, whitecap #1535; **umbrellas**—Santa Barbara (M); 805-683-9464.

Page 113, bottom right, Study: **Ottoman**—Antique Furniture Workroom, see above.

Page 114 and 115: Dining room: **Table,** custom—Antique Furniture Workroom, see above. **Chairs**—Lief Antiques, see above. **Chair fabric,** inside back and seat—Rogers & Goffigon, see above. **Chair fabric,** outside back, embroidered horsehair—Brunschwig & Fils, see above. **Mirrors,** silver leaf—Sky Frame (R), 96 Spring St., New York 10012; 212-226-6028. **Chandelier**—Nesle (T); 212-755-0515.

Page 116, top: Guest bedroom: **Twin beds**—Lief Antiques, see above. **Bed linens**—Schweitzer Linen (R), 1053 Lexington Ave., New York 10021; 212-570-0236. **Lamps, metal chairs**—Sentimento (T); 212-750-3111. **Chair fabric,** country cloth plain orax—Rogers & Goffigon, see above.

Page 116, bottom: Master bedroom: **Bed**—Two World Arts (R), 17 W. 17 St., New York 10010; 212-929-2210. **Bed linens,** custom—Schweitzer Linen, see above. **Secretary desk**—Lief Antiques, see above. **Curtain fabric, chair fabric, chest fabric,** silk silver, white taffeta—Calamo Silk Inc. (T); 212-840-1570. **Slipper chair fabric,** #33048/27—Clarence House (T); 212-752-2890. **Coffee table, armoire**—Antique Furniture Workroom, see above. **Carpet,** MID, silver—Misha Carpet, see above.

Page 117: Master bathroom: **Bathtub, faucet**—Kohler (M); 800-4-KOHLER. **Television house**—Two World Arts, see above. **Sconces**—Christoper Norman (T); 212-644-4100. **Chandelier,** Mrs. MacDougall—Hinson & Co., see above. **Towels**—Ralph Lauren Home Collection (R,M); 212-606-2100. **Silver trays, accessories**—Sentimento, see above.

118 GRAND MASTER *Pages 118 to 125: Designer:* **John Rosselli,** John Rosselli International, 523 E. 73 St., New York 10021; 212-772-2137. *Throughout:* **Furniture; accessories**—John Rosselli International, see above. *Pages 118 to 119: Barn living room:* **Armchair and sofa fabric,** >

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Susani by Robert Kime—John Rosselli & Associates (T); 593-2060.

Page 120: Pool house: **Armchair and sofa fabric,** Tree of by Robert Kime—John Rosselli & Associates, see ab **Flowers, pots**—Treillage (R,T), 418 E. 75 St., New 10021; 212-530-2288.

Page 121: Living room: **Pillow fabric,** Opium Poppy, by R Kime—John Rosselli & Associates, see above. **Colu terra-cotta urns**—Treillage, see above. **Chair fabric,** Wil Morris red silk damask, by Robert Kime—John Rossel Associates, see above. **Chinese and English porcelain,** and white—John Rosselli Ltd. (R,T), 255 E. 72 St., New 10021; 212-727-2252. *Guest bedroom:* **Bedding fabric,** toile—Brunschwig & Fils (T); 212-838-7878. **Chair fa** French Linen, by Robert Kime—John Rosselli & Associ see above.

126 HIGHLY POLISHED *Pages 126 to 131: Designer:* **L Laslo,** CPW Design Inc., 135 Central Park West #2NC, York 10023; 212-873-6797. *Living room:* **Chandelier,** En Waterford—Charles Winston (T); 212-753-3612. **Ra mirror**—Rosenbaum Fine Arts (T); 561-994-4422. **Sc** Larry Laslo for Directional (M); 336-841-3209. **Sofa fa** mohair velvet; **chair fabric,** Ultrasuede—Kravet (T); 648-5728. **Andirons**—Carol Gratale (T); 212-838-8 **Bench** (in front of fireplace), Christian Astuguevieille—H Hunt (T); 212-755-6555. **Small benches,** Andre Arbu Reymer-Jourdan Antiques (R,T); 212-674-4470. **Tables,** verleaf—Sirmos (M); 212-371-0910.

Page 128, top: **Lucite chair,** Elsie de Wolfe—Barry Fried Gallery (R,T); 212-794-8950. **Venetian mirror,** 1940s— maison Antiques (R,T); 212-288-7569. *Page 128, middle:* **pet,** seagrass—Stark Carpet (T); 212-752-9000. **Ta** Saturntable, Larry Laslo for Directional, see above. **Photo phy,** Horst—70th St. Gallery (R,T); 212-472-2234.

Pages 128 and 129: Dining room/office: **Chairs,** Larry L Cité chair; **Console,** marble and steel, Larry Laslo for D tional, see above. **Photography,** Herb Ritts—70th St Gallery, see above. **Chandelier,** Tommi Parzinger—Palu (R), 972 Lexington Ave., New York 10021; 212-734-7 **China,** Larry Laslo—Royal Limoges (M); 212-576-2 *Pages 130 and 131: Master bedroom:* **Chandelier, table**—C Gratale, see above. **Chest,** Tommi Parzinger—Palumbo, above. **Square mirror**—Reymer-Jourdan Antiques, see ab **Antique lamps,** Gilbert Rohde—Lin Weinberg Gallery (R 212-219-3022. **Bedside lamp**—Hinson & Co. (T); 212- 5099. **Bed linens**—Pratesi (M); 212-288-2315. **Bench,** Cl tian Liaigre—Holly Hunt (T); 212-755-6555. **Bed**— Murray (M); 212-838-3752. **Mirrorwork**—Jordan (M); 729-3267. **Chairs,** Billy Baldwin—Hinson & Co., see ab **Chair fabric**—Kravet, see above.

132 ICY ELEGANCE *Location:* **Aldrich Mansion,** 836 wick Neck Ave., Warwick, RI 02889; 401-739-6850 appointment. *Page 132:* **Curtains,** Rayure Daup #8473/77—Nobilis (T); 800-464-6670. **Wallpaper,** Chi Garden in metallic gold-mint by Alexander Beaucham Fonthill Ltd., (T); 212-755-6700. **Stellare chandelie** Donghia (T); 800-DONGHIA. **Acrylic Jarrett dining ta acrylic Modern side chairs**—Nancy Corzine (T); 212- 8340. **Architectural trompe l'oeil commode,** Beau Antiques—Watkins & Fonthill (T); 212-755-6700. 1 **c.-style Venetian wall mirror** with antiqued amber fi #37523—Lorin Marsh (T); 212-759-8700. **Elgin side cha** Niermann Weeks (T); 212-319-7979. **Fabric on side c** Swan #36172 in yellow green—Scalamandré (T); 212- 3888. **Griffin base candlesticks** with amethyst glass glo **tureen** with peonies—Sentimento (T); 212-750-31 **Swedish Gustavberg Argenta silver inlaid ceramic ves** $5,600—J.H. Design, 174 Duane St., New York 10013; 965-1443. **Silver palm candlesticks; Venetian g obelisks**—Lewis Mittman (T); 212-888-5580. **Mercury g candlesticks,** $325/pr.—Paula Rubenstein Ltd. (R), 65 Pr St., New York 10012; 212-966-8954. **Bourgeuil #3 winegl** $150/ea; **Argos #2 water glass** on pedestal with square b $170/ea.—Lalique (M); for stores: 800-993-2580.

Page 133: Mirrors from left: **Rectangular mirror with w and gold frame,** $1,850—Aero (R), 132 Spring St., New 10012; 212-966-1500. **Sunburst mirror**—Lewis Mittman above. **Octagonal mirror**—Niermann Weeks, see above. **sconce** #37427—Lorin Marsh, see above. **French mirr sconce** with cut glass on floor; **New England mirrored sc** on wall, The Brighton Collection—Christopher Norman 212-644-4100. **Secret Garden sconce** in antique gold, $45 Carvers' Guild (M); 978-448-3063. **Multi mirror** by Inte FR Resources, $595—Ligne Roset (R); for stores: 212- 1099. **Large mirror,** l. Rossi Luce—Randolph & Hein 415-864-3550. **Black framed dressing table mirror**—Vaug (T); 212-319-7070. **French glass bottle** $350—Amy Pe Antiques (R), 306 E 61 St. New York 10021; 212-593



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5756. **Mardi Gras crystal bowl,** $1,750—Steuben (M); for stores: 212-752-1441. **Steel bench** by Adjaye & Russell, $5,700—Troy (R), 138 Greene St., New York 10012; 212-941-4777.

Page 134, top: **Curtains,** Manzoni silk in celadon—Hinson (T); 212-688-5538. **Roman shade fabric,** Ciro in rock salt—Jack Lenor Larsen (T); 212-753-4488. **Wallpaper,** Chinese Pewter in 10" squares, #MW-3—Roger Arlington (T); 212-752-5288. **Harlow vanity with mirror**—Nancy Corzine, see above. **Le Drapeau stool** by Marshall Watson; **Mustache chair** in cream leather by Marshall Watson—Lewis Mittman, see above. **Kim Seybert's mirrored pillow,** $150—Metropolitan Design Group (T); for stores 212-944-6110. **Silver mesh pillow,** $270—Troy, see above. **Corbin bronze statue; Melrose House Walden floor lamp**—Holly Hunt (T); 212-755-6555. **French academic drawing,** 19-c., $1850—Coconut Company (R), 131 Greene St., New York 10012; 212-539-1940. **French wrought-iron parcel gilt door,** $6,800 by Edgar Brandt, 1940—J.H. Design, see above. **Jansen Poillerat chair** $30,000 for 4—Malmaison (R), 253 E. 74 St., New York 10021; 212-288-7569. **Nima Tashi tundra rug** Odegard (T); 212-545-0069. **Small artichoke cachepot** on mantel—John Boone (T); 212-758-0012. **Mercury glass tiebacks**—Paterae (R), 458 Broome St., New York 10013; 212-941-0880. **Silver and crystal vanity accessories**—Sentimento, see above. **Crystal mantel clock,** $2,000—Buccellati (R), 46 E. 57 St., New York 10022; 212-308-2900. **Ivory elephants with sterling saddles,** $3,500/pr.—William Lipton Ltd. (R), 27 E. 61 St., New York 10021; 212-751-8131.

Page 134, bottom: **Curtains,** Swenson #26399 in yellow and mink—Scalamandré, see above. **Trestle table** by Albrizzi—Hinson, see above. **Green Japanese Parsons table**—Maureen Fullam (R,T); 212-645-5054. **Dania swivel chair,** $1,858—Domus Design Collection (R); 215 E. 58 St., New York 10022; 212-421-2800. **Louis XVI–style fauteuil**—Randolph & Hein, see above. **Mirrored picture frames**—J. Pocker & Son (R), 135 E. 63 St., New York 10022; 212-838-5488. **Leather Tortoise rug**—Stark Carpet (T); 212-752-9000. **Small leather photo album,** $97, **Industrial Composition sculpture,** $4,200—Troy, see above. **Chinese calligraphy brushes,** $400-$850; **Tibetan silver ram,** $2,600—William Lipton, see above. **Green glass vase** with blue rim, $175—Aero, see above. **Silvered nickel cutout bowl on stand,** $4,500; **bronze star sculpture,** 1910, $4,500—J.H. Design, see above. **Amber glass globe** with wood stand, $1,200; **reproduction black leather and iron folding chairs,** $500/ea.—Amy Perlin Antiques, see above. **Plates** by Jean Luce—Malmaison, see above. **Chrome table lamp**—Lorin Marsh, see above. **Desk accessorites**—Sentimento, see above.

Page 135: **Curtains,** Chantel in cornflower—Nancy Corzine, see above. **Wallpaper,** Atlantique Pallisades, #pp107-002—Scalamandré, see above. **Mirrored commode**—Julia Gray (T); 212-223-4454. **Patina chaise in gray; Patina side chair**—Christopher Norman, see above. **Box pillow** in mocha charmeuse with faux fur trim; **bolster pillow** in faux fur,—Ann Gish (T); 805-498-4447. **Blue beaded pillow**—Lorin Marsh, see above. **Fabric on side chair,** Navonna in blue #1413-09—Grey Watkins Ltd. (T); 212-371-2333, see above. **Red Japanese pedestal table; Oval sunburst mirror,** 22 kt., Moongold—Maureen Fullam, see above. **Ice cube vase** on pedestal, $9,300—Troy, see above. **Youngtse Chaklo rug**—Odegard, see above. **Mirrored side table,** $1,200—John Rosselli, see above. **Martini glass** by Mathias—Côté France (T); 212-684-0707. **Bollicina opalescent lamp**—Donghia, see above. **Fabric on lampshade,** Matignon in espresso—J. Robert Scott (T); 212-755-4910. **Shell obelisk,** $850—Paula Rubenstein, see above. **Crystal bubble vase,** $2,000/pr.—Malmaison, see above. **Mesa filo fruit bowl,** $155—Barneys New York (R); for stores: 212-826-8900.

136 GOING CONTINENTAL *Pages 136 to 143: Designer:* **Nina Campbell,** 9 Walton St., London SW32JD; 011 44 171 225-1011. *Dining room/library:* **Chair fabric,** Narrow Indore Stripe, by Nina Campbell—Osborne & Little (T); 212-751-3333. *Drawing room:* **Wall fabric,** Hogarth. **Sofa fabric,** Ottoman Chenille—Osborne & Little, see above. **Large stool fabric**—Fortuny (T); 212-753-7153. *Kitchen:* **Chair fabric,** Auberge; **Cushion fabrics,** Baguette Stripe, Cafe Momus, by Nina Campbell—Osborne & Little, see above. *Study:* **Sofa** fabric, Meredith; **Cushion fabric,** red stripe; **Wallpaper,** Peterhouse; **Armchair fabric,** Indore Chenille, by Nina Campbell—Osborne & Little, see above. **Carpet,** Oudh, by Nina Campbell—Saxony Carpet Company, Inc. (T); 212-755-7100. *Bathroom:* **Wallpaper,** Clare, by Nina Campbell—Osborne & Little, see above. *Master bedroom:* **Wall fabric,** Asticou; **Headboard fabric,** Bourbon Stripe, by Nina Campbell—Osborne & Little, see above.

144 THE LUXURY OF LESS *Architect:* **Peter For** Peter Forbes and Associates, 70 Long Wharf Rd., Boston, 02110; 617-523-5800. *Project architects:* Peter Forbes, F and Bradford C. Walker. *Designer:* Peter Forbes and Ass ates. **Apartment size:** 1,250 sq. ft. **Structure type:** reinfo concrete. **Interior walls:** ½ gypsum wallboard with unpai skim coat plaster and fresco plaster on lath. **Doors,** b veneer solid core. **Floors,** sand blasted black marble—Ma



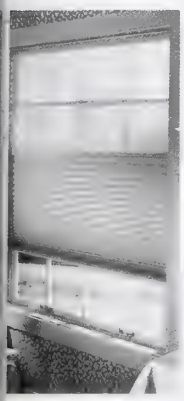
Perfection (M), 492 E. Broadway, S. Boston, MA 02127; 328-9839. **Paint,** Atrium White—Benjamin Moore Pa (M); 800-672-4686. **Hardware,** Modric—The Ironmor Inc. (M); 800-621-1937. *Living room:* **Chairs,** Wassily, by M cel Breuer—Knoll (R,T), 105 Wooster St., New York 10 212-343-4000. **Floor lamps,** Toio—Flos USA (M); 516-2745. **Coffee table,** black slate, custom by architect, above. **Love seats,** Gran Confort #CO22, by Le Corbusi Sedia, Inc. (R,T), 63 Wareham St., Boston, MA 02118; 228-4287. **Fabric on love seats,** raw linen. *Dining area:* Ta maple, custom by architect, see above. **Chairs,** Weissen #315, by Mies van der Rohe—Sedia, Inc., see above. **F lamp,** Arco—Flos USA, see above. *Kitchen:* **Brushed minum cabinets, stainless-steel countertops,** custon architect—Diak Corporation (M); 617-776-7714. *Bedro* **Bedding**—Calvin Klein Home (R); 800-294-7978. **Bau lamp,** WA01, by W. Wagenfeld—Sedia, Inc., see above. **I side table,** aluminum base with marble top, by Eero Sa nen—Knoll, see above. **Cherry-lined study carrel, lamin glass wall,** custom by architect, see above.

156 GOLDEN DAYS *Pages 156 to 159: Grill: Collard gre* **5.5-quart covered casserole**—KitchenAid Cookware available nationwide. **American cast-iron cooking kettl** 1840, $525—Pat Guthman Antiques (R), 340 Pequot *A* Southport, CT 06490; 203-259-7069. *Grilled vegetab* **Pewter serving platter**—Viva Zapata Mexican restaur 530 Riverside Ave., Westport, 06880; 203-227-8226. *towel:* **vintage towels**—Paula Rubenstein Ltd. (R), 65 Pr St., New York 10012; 212-966-8954. *Heirloom tomat* **American cast-iron bowl,** c. 1810, $495—Pat Guthr Antiques, see above. **Strawberry and chrysanthemum te** Iron Goddess Tea (MO), PO Box 951, Springfield, NJ 07 973-467-2916. **Wood handle pewter ladle,** c. 1830, $3 Pat Guthman Antiques, see above. *Strawberry shortcake:* **of 6 knives and forks,** bone handles, c. 1800, $695— Guthman Antiques, see above. **Cake stand,** $29.95—C & Barrel (R); for stores: 800-996-9960. **Restaurant:** He beat at W New York, 541 Lexington Ave., New York 10 212-407-2900.



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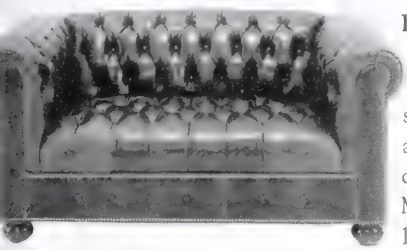
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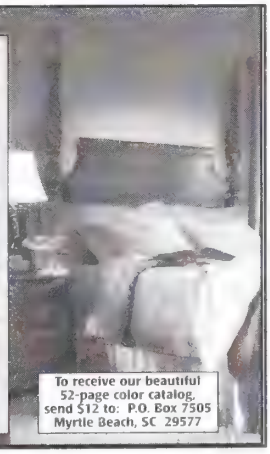
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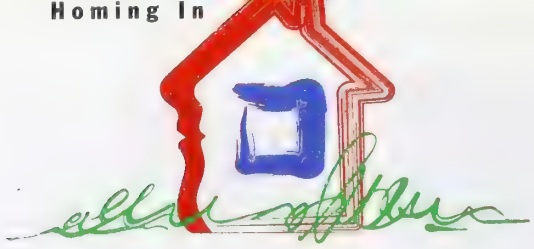
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THE DINNER PARTY

By Phyllis Theroux

Everybody should have at least one seminal event in their lives—for filing purposes. It makes it easier to put one's memories in chronological order if we can ask, "Now, let me see, was it before or after he broke my heart with a sledgehammer that I went to that dinner party in New York?" Actually, I had been worrying for months that the hammer was about to fall. The dinner party triggered its descent.

We had been invited as a couple, even though we lived in different cities. But several days beforehand he made it clear—over the phone, with a distant, love-gone-away sound in his voice—that he wasn't going to be there, in both senses of that word. "You should go anyway," he said. He might as well have added, "Maybe you'll meet somebody." In fact, I did.

His name was Bernard Malamud. I had not yet read any of his novels, but the honor of being in the presence of an acknowledged literary master was not lost upon anybody in the room. Malamud had won almost every prize that could be bestowed upon a writer, and when the hostess took me over to be introduced, I wept inwardly that the man who wasn't there would never share my experience.

He was a small, meticulously dressed man in his early 70s. Even in New York one doesn't see many vests, watch chains, or starched white collars. When he shook my hand, he peered up through old-fashioned rimless spectacles with eyes that were full of light and curiosity. Clearly, he was enjoying the evening, being at the center of it. When we went into dinner, I was seated on his left which, given the way the evening was to progress, had a certain novelistic perfection to it.

There were about sixteen of us, including the host and hostess, who had wisely put us around a large circular table so that everyone could be part of the same conversation. At some point during dinner, the hostess remarked that she had absolutely no sense of direction—which gave me an idea.

"Why don't we go around the table and let each person say what it is they wished they knew—if it could be effortlessly inserted into their brain, like a computer chip." People thought that was an interesting idea.

"I'm terrible at geography," began the hostess. "I wish I knew everything there was to know on that subject so I'd never get lost again."

"I wish I knew everything about all the great religions," said the man to her right.

"Math," declared the woman to his right, "has always stymied me. That is what I'd like to master." And so it we around the table. One woman, a playwright, sighed and sa "I wish I knew *less* than I know." Everyone understood.

Then it was my turn, and I said I had always wanted study geology. To be walking on Earth and not understand t origins of the very stones beneath my feet was frustratir

Malamud was next. "I think I have a fairly avera memory," he began. "But what I would like to have is a perf one, so that I could recite whole sections of *King Lear* myself when I'm taking my walks around the city."

There was one more person to go—a journalist in h early 40s on Malamud's right. She looked embarrassed a shook her head. "What I want to know doesn't fit into t conversation," she said.

"Perhaps," Malamud prodded gently, "you should let decide that for ourselves."

"Well," she said, pulling out one word after another, li scarves from a drawer. "What I wish I knew . . . is why it is that when one person loves another very much . . . that often the other person does not love him or her back."

A silence fell upon the table. Her question was so p found—and in my case, on point—that no one knew what say. I sought to reassure her. "Speaking as the mock geolog in the room, I want to say that you have just driven the co versation about ten veins deeper than it was before."

Then Malamud took up her question. The brilliant no elist, whose entire career had been spent examining t human condition, tried to assuage her anguish. She listen intently. We all did, and by the time he was finished so w the evening—which had ended on such a high level that start another conversation around the table would have be to start downhill. Within the hour we had all gone hon

Two days later, I picked up the newspaper and read t headline, "Novelist Bernard Malamud dead at 72." I had n him just in time. It was his last evening out.

I tried to remember what Malamud had told the wom Oddly, I could only recall his voice, which was soft and co passionate, but nothing of what he actually said. What I not know until years later is that nobody else at the din party could remember either. I find this more than stran Were his words only meant for one person? Looking back think it is because why one person does not love another i question that everybody must answer for themselves. ■

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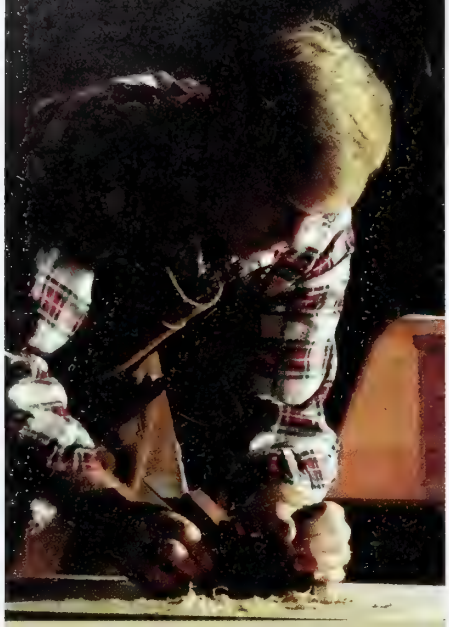
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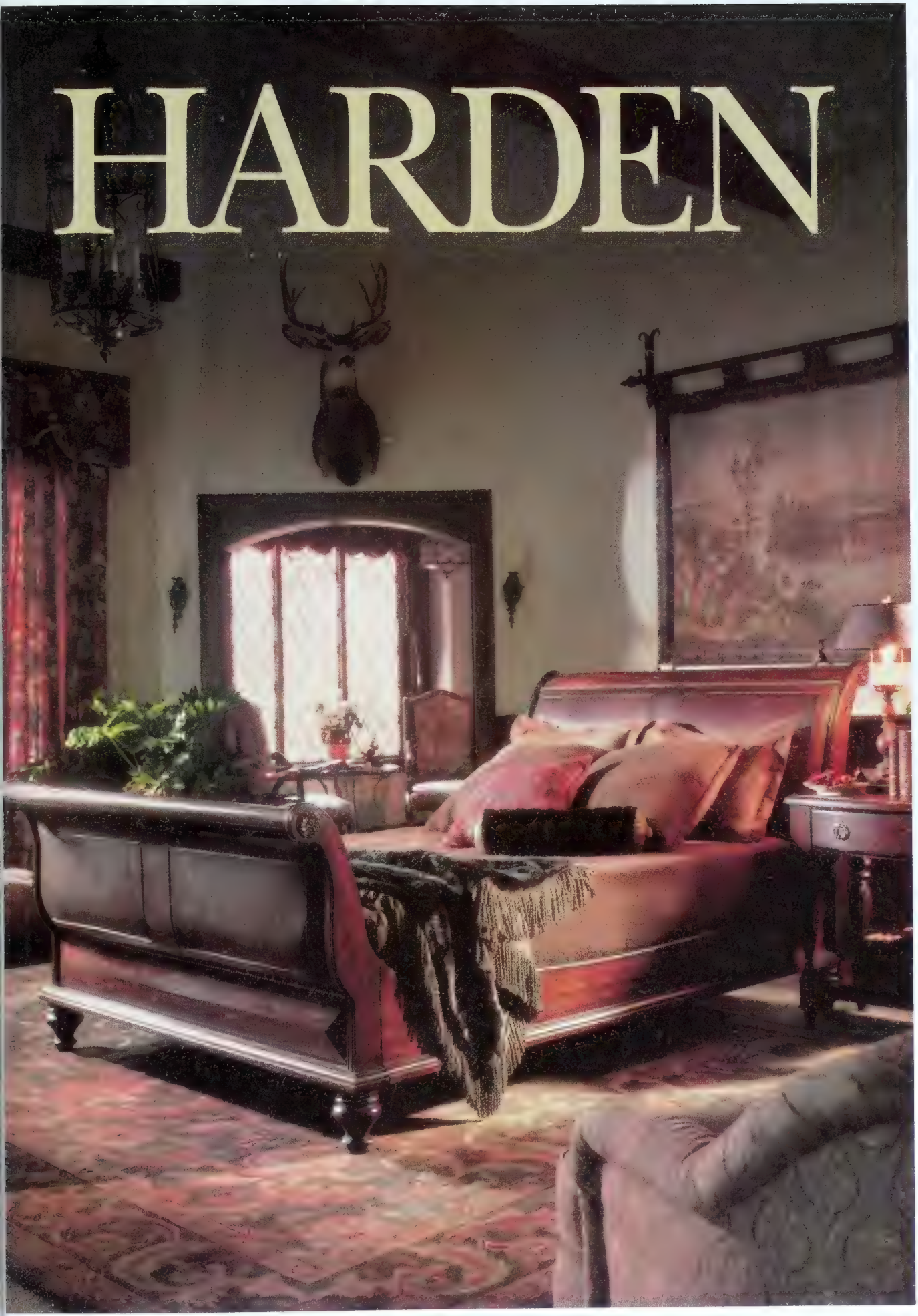
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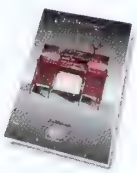
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SEEKING OUR FORTUNES

By Betsy Brown

"Why don't you girls paint this place?" asked a friend—married, of course.

It hadn't occurred to us. Why would it? Four young women, "girls," as we were called back in the late 1940s, sharing the second floor of a brownstone on West 74th Street a few doors from Central Park didn't think of it as home. Our plan, never voiced but understood, was to live there until we got married.

We considered ourselves lucky. The apartment was shabby but elegant. In the morning when I walked down the wide steps with their heavy rounded stone sides, I felt like a character from Henry James, only lacking a long skirt and muff. Our neighborhood was full of music students, and on summer days the street rang with arias and pianos, violins and flutes.

Inside, the hallway was dark, the carpeting on the stairs was worn, and the only telephone in the building hung on the wall in the stairwell. We didn't care. It was Manhattan. We were all from out of town and we said laughingly that we had come to New York to seek our fortunes. I arrived from California with my friend Bonnie, each of us carrying $100 cash and a round-trip train ticket. When we got jobs, we sold the return tickets and bought winter coats.

Bonnie went to live with friends in Greenwich Villa and I moved in with Idella, Bebe, and Eleanor. Our apartme had enormous twelve-foot-high rooms. This was the parl floor with the fanciest details. The living room fireplace didn work anymore but it was as tall as we were, with a wide mant A crystal chandelier hung from a rococo plaster medallion, a a deep bay window looked out on the street. The room was fu nished with a maroon day bed, a collection of unrelated upho stered chairs, a piano, a small dining table with four chai

The kitchen was minimal but the bathroom was gigant and drafty, owing to a window that wouldn't close tight, n would the door lock. In a bedroom as big as the living roo we four shared two double beds. It never occurred to us spend our own money on single beds—after all, we wouldn be there forever. We didn't aspire to apartments of our own there was still a postwar shortage and anyway people wh made the kind of salaries we did never thought of living alon

Idella and I had known each other in Berkeley—w were cooking partners in the eighth grade—and we bump into each other in the reception room of *Newsweek*, where was a researcher and she was applying for a job.

Idella didn't get the *Newsweek* job and instead



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Eleanor was a menace. She was beautiful and buxom with big eyes and long lashes, which she batted in mock flirtation, or not so mock

became a writer on a children's magazine, where she claimed she had to describe everything as "fun," even "Coal mining is fun." Idella was so nearsighted she couldn't get out of bed without putting on her glasses. She took them off for dates and then she had a romantic, misty-eyed look, especially when she undid the prim braids she wore around her head and let the hair fall to her waist. She was in love with a man named Albert who had given up a solid career as a physicist to come to New York and write a play. Idella was waiting patiently for his future to become predictable.

Bebe was a pretty girl from Biloxi, a secretary, who told us uneasily that until she met us she had never known anyone who wasn't a Roman Catholic. She made her own clothes, even suits, and on weekends the dining table was often draped with her fabrics and patterns.

Eleanor came from New Jersey and was six feet tall, every inch gorgeous. She was studying voice and worked off and on in temporary office jobs. Once in a while she was hired as a church soloist.

Our rent was $120 a month, $30 each, and we put an additional $7 a week into the food kitty, except for Eleanor, who was taken out to dinner so often she didn't consider it worthwhile to chip in. She bought her own breakfast makings and had a designated shelf in the refrigerator. If one of us had a guest we put in 70 cents to pay for the extra meal. Years later, when Albert visited me and my husband in New York, he exclaimed over my cooking. "I thought you'd give me that tuna-fish casserole," he said.

We shopped on Columbus Avenue, where the proprietors surprised us by remembering our names and what we bought. Idella and I liked eggs for breakfast but they were expensive, so we bought two a week and each had one for Sunday breakfast. After a while we both got raises. That week, we asked the grocer for six eggs. She smiled and said, "Having a party?"

Together we had everything we needed. Idella and I owned typewriters, Bebe a sewing machine, and Eleanor a phonograph. We spent a lot of time and very little money on clothes and grooming. In the evenings we helped each other pin up hems and gave each other permanents, and it seemed one of us was always putting on nail polish.

I had Mondays and Tuesdays off and worked on weekends. While my roommates slept in and the neighborhood was still deserted, I would descend the front steps feeling enormously important, feeling that the world needed me. One winter Sunday I opened the door and found eighteen inches of snow. As a Californian, I didn't know a big storm from a little one. "Boy, it sure snows a lot here," I said to myself, and when I got to the office I discovered that less than half the staff had made it.

At *Newsweek* a young mail clerk who sang while he sorted got a job as a spear carrier with the Metropolitan Opera, so a bunch of us bought seats in the top row for $2.40 an tried to spot him. I discovered theater too, and *Newsweek* drama critic sometimes took me with him. Often he invite me when he didn't expect a hit, and several times I saw pla that closed after one performance.

I belonged to the Newspaper Guild and picketed lunchtime whenever the shop steward asked me to, wherev some outrage was supposed to be taking place. Once I went a rally in Washington. Idella thought I was brave, Bebe di approved silently, and Eleanor laughed and shrugged when told her what I was doing.

We visited back and forth with the four girls downstair out-of-towners like us. We were noisy—yelling to call eac other to the phone—like players in a career-girl movie. Ne ther apartment had its own TV, but once in a while whe there was something special on such as a national politic convention, we went to the corner bar to watch it.

We would have been embarrassed to say out loud that w were looking for husbands. We had blind dates, we went o with each other's brothers and cousins, friends of friends, me from home. There was a great churning of young people, ever body in motion, everybody looking for someone. We kept hea ing about friends at home getting married, usually before th were 25, after which a woman might be labeled an old mai That birthday was coming soon for all of us, but we weren't wo ried. We were career women and could take our time.

Idella was committed to Albert, but the rest of us didn stick with anybody for long if it didn't look "serious." W always reviewed the parade of dates and told one another th so-and-so was too short (we were all tall), or not good-lookin or boring, or not to be trusted. We got jilted too sometime but we pretended we didn't care.

In the lulls when we had nobody go to out with, the was always Johnny. He was a showoff and a nonstop talker ar dated each of us in turn until he caught on that none of was interested. Unabashed, he took to phoning us as a grou "Anybody want to go to the Frick? Anybody want to go Jones Beach?" Usually somebody did. When he becam engaged, he brought his fiancée over in triumph.

Eleanor was a menace. She was beautiful and buxo with milky white skin and shining, wavy dark hair to h shoulders, a sexy laugh and big eyes with long lashes, whic she batted in mock flirtation, or not so mock. Eleanor like to play the piano and sing Carmen's "Habañera" whenev there was a man around. We were nervous about her effect o our dates. I remember the time she played for Charlie, *Newsweek* writer I really liked.

"Do you want to hear me sing?" Who could refus Charlie sat down reluctantly. And then she began *Si tu n m'aime, prend garde à moi* (If you don't love me, watch out)

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Johnny took to phoning us as a group. "Anybody want to go to the Frick? Anybody want to go to Jones Beach?" Usually somebody di

in her throaty, suggestive soprano, somehow playing the piano while singing over her shoulder, holding Charlie with her eyes.

"That was beautiful, Eleanor, thanks very much," he said when she finished, and then to me, to my great relief, "Let's go."

The rest of us were secretive about what we did or did not do privately, but Eleanor slept with men on our daybed behind the heavy sliding door. One Saturday her date stayed all night. Because I worked on Sunday, that morning I was trapped. I couldn't leave the apartment without going through the living room. I banged around the kitchen to alert the pair and then negotiated the living room with my eyes averted. That night, after talking it over, Idella and Bebe and I asked Eleanor to move out.

She wasn't offended and cheerfully rented a single room on the top floor of our building. We let her use our piano and she often stuck her head in (we rarely locked the door) to tell us about a new job or some nightclub or restaurant she had been taken to. We decided we wouldn't get another roommate. By now we could afford $40 a month each and would take turns having one of the double beds all to ourselves.

When I had lived in the apartment six months and the others a year we decided to paint it, even though I think we shared an unspoken superstition that if we made it too homelike we'd be stuck there. But our decorating instincts won and we set aside a weekend. We bought several gallons of Kemtone, a cheap water-based paint that was easy to apply and would last plenty long enough for us. We borrowed a ladder from the landlady and spent two hot, sticky days painting the wainscoting and the ceiling ivory and the upper walls sky blue. We collapsed at twelve both nights. The place looked clean and pretty and the chandelier sparkled against the fresh paint.

Suddenly we felt proprietary. It was time for a party. We invited married couples we never thought to invite before, couples who had entertained us as if we were waifs. We basked in their compliments, amazed at our domesticity.

We decided to do more. Bebe made a swag of coppery satin for the bay window. I bought a reproduction of Franz Marc's *Red Horses* to go over the mantel. We put a lock on the bathroom door. We got our own telephone. Thanksgiving was coming and I assumed we would again scatter to the dining tables of friends and relatives as we had last year. But Idella said, "Let's face it, we're adults. Let's have Thanksgiving here."

What an idea! And I learned a lesson that stands me in good stead even today: If you are willing to cook, you never have to spend a holiday alone.

It was a coming of age. We invited our current boyfriends, friends from work who had nowhere to go, and one married couple. We borrowed an extra table from the landlady and ran the two tables the length of the living room. W didn't know much about cooking except for chops a spaghetti, but we roasted a turkey, which took an hour long than we expected. While waiting, everyone got tight on Ch anti from straw-covered bottles.

We were all given raises and we thought about goi home, just to visit. Idella went first. There was a bargain a line that charged $99 to California, and an even greater ba gain airline that charged $88. Idella took the $88 fligh Anxious, Bebe and I asked her to send us a telegram when sh got there. We waited. Twenty four hours went by. And the came the wire: "Next time take a broom. Idella."

I have always believed that romance and travel go han in hand, or at least that travel hastens romantic decisions. Th is the way it was during the war, when men who were about go overseas rushed into marriage, and when young women ro buses and trains to see their husbands and sweethearts at cam

This is the way it was with the three of us, too. Trav played a big part in all our romances.

Albert and Idella were not exactly engaged, but th seemed to have "an understanding." Then without consultin Idella, Albert announced that he was going to California an he would let her know when he wanted her to join him. Idel saw him off, brooded, then came to a boil. She wasn't goin to be taken for granted or sit waiting at some man's beck an call. She sent him a scorching letter and in a couple of wee was dating somebody else.

Albert flew back to New York in a panic. At first Idel wouldn't talk to him. He hung around the apartment raging Bebe and me and telling us how much he loved Idella. Final she forgave him, quit her job, and they went back to Califo nia and married.

Bebe and I didn't think we could manage the apartme alone. We checked with everyone we knew, but we couldn find a roommate. We put an ad in the paper and got 8 answers. We screened them on the phone and invited three four to be interviewed. Reluctantly, we picked a lonely youn woman who was obviously pining for a boyfriend who ha dropped her. She was no substitute for Idella.

Then Bebe went to Biloxi to see her family. She can back happy and daydreamy. Next to her on the plane was a ma named Earle, a southerner who lived in New York, and he w wonderful. From then on, she was out half the time and th other half was putting 70 cents in the kitty for Earle's dinner. H took her home to meet his family. They disapproved. "You' the most wonderful girl, but why do you have to be a Catholic his Baptist father asked. "Talk to Earle," she said. "He brough me here. I didn't come on my own." The romance continue

I decided to visit my parents but a friend at *Newswe* pointed out that it was just as cheap (*Continued on page 16*)



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Featured: **Haberdasher's Chest.**

We flew south to High Point, North Carolina, to cover the most recent furniture market

EDITOR: ELIZABETH MAYHEW


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1. Larry Laslo modeled his cast-aluminum outdoo armchair on a French design from the 1940s, $777. From Veneman: 714-894-0202.

2. Century's Louis XVI–style side chair, $1,245. Call 800-852-5552.

3. Michael Vanderbyl's writing desk has pull-out surface o each end, $4,306 From Baker: 800-59-BAKER.

4. Louis XVI–style maple chest with brushed-nickel hardware, $2,372. From Milling Road: 336-885-1800.

5. Tufted barrel chair designed by Michael Vanderbyl $3,042. From Baker: 800-59-BAKER.

6. Swaim's loveseat is adapte from a Jean Michel Frank piece from the 1920s, $5,000. Call 336-885-6131.

7. Maple and araucaria wood ribbon-backed sid chair, $675. Fron Bernhardt: 800-340-0240, ext. 1053.

8. Boxy maple-banded sofa by Michael Vanderbyl, $4,990. Call 800-59-BAKER.



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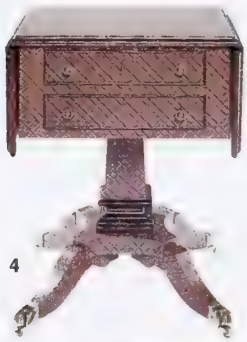
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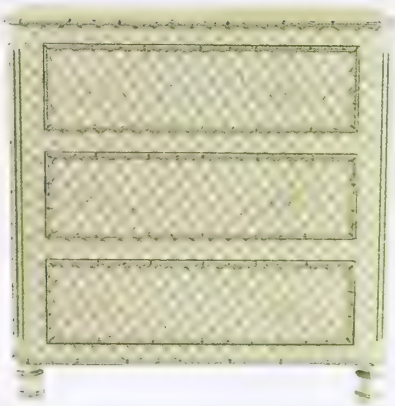
High Point had a brush with painted furniture this season

















1. Lexington's faux-tile side table, $700. Call 800-LEX-INFO.
2. Gothic Revival tea table, $410. From The Lane Company: 800-750-LANE.
3. Glass-topped wrought-iron tea table, $1,047. From Highland House: 828-323-8611.
4. Ralph Lauren' tartan table, $6,585. Call 212-642-8700.
5. Chest is based on a Gustavian design, $3,450. From Swedish Blonde: 800-274-9096.
6. Pine cupboard $9,179. From Hickory Chair: 800-349-4579.
7. Lexington's armoire, $2,750. From Lexington: 800-LEX-INFO.
8. Lattice-patterned chest, $930. Call Briger Design: 212-517-4489.
9. A side chair in George Washington's presidential residence prompted this design, $1,015. From Hickory Chair: 800-349-4579.
10. A bed reminiscent of Chippendale fret-work, $1,310. From The Lane Company: 800-750-LANE.



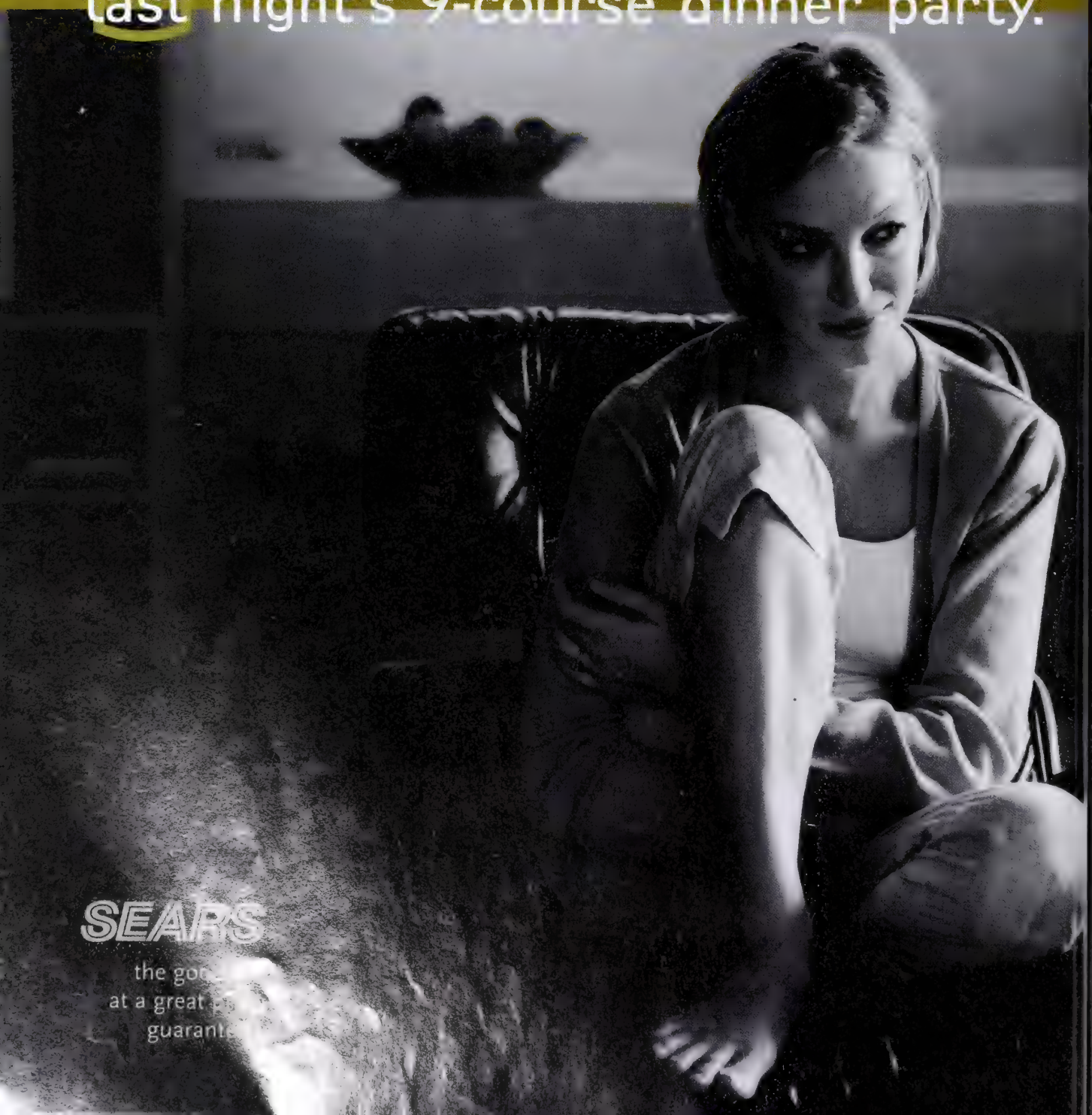
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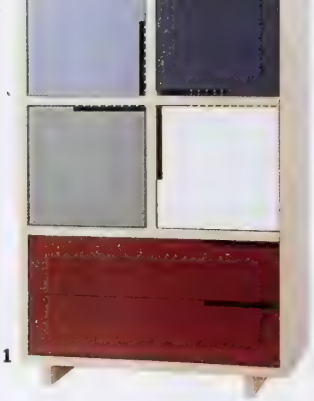
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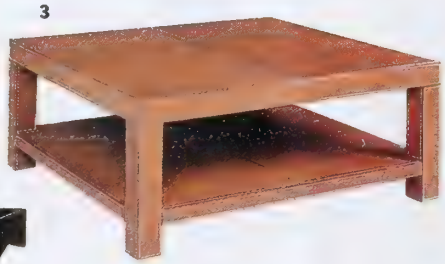
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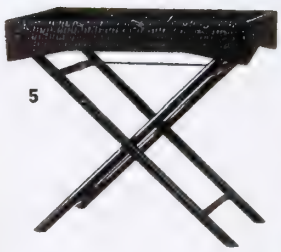
Stainless-steel legs, angular silhouettes, and multicolored drawers give modern designs an edge at High Point


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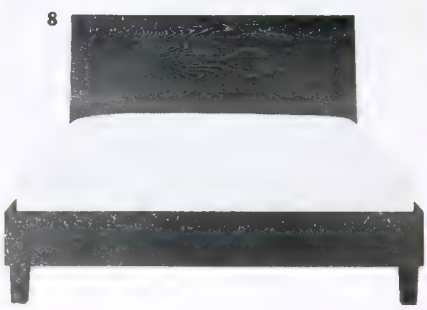

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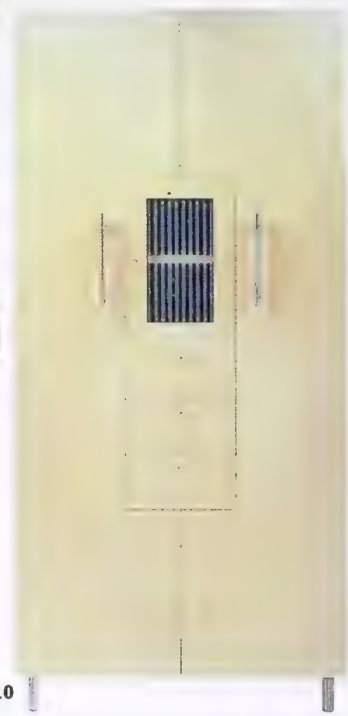

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1. Steel doors and drawers come in choice of colors, $899. From Blu Dot: 612-782-184
2. Goodman Charlton's boxy sectional, $6,12 From Dellarobbi 949-251-8929.
3. Stitched leath cocktail table by Ralph Lauren, $6,585. Call 212-642-8700.
4. Larry Laslo's leather club chai $6,570. From Bexley Heath: 8 847-9433.
5. Collapsible rattan tray table, $213. From Directio 706-769-662
6. Aluminun bed with removable linen covers head and foot boards, $2,363 queen. From Directions: 706- 769-6627.
7. Mitchell Gold armchair evokes 1940s Hollywoo $970. Call 800- 789-5401.
8. Birch-veneer bed, $1,700 for queen. From Baronet: 418-38 5431.
9. Larry Laslo's chaise on tubula steel legs, $2,49 From Directiona 800-308-0110.
10. Birch-veneer armoire, $3,000 From Between Doors: 858-456- 0969.

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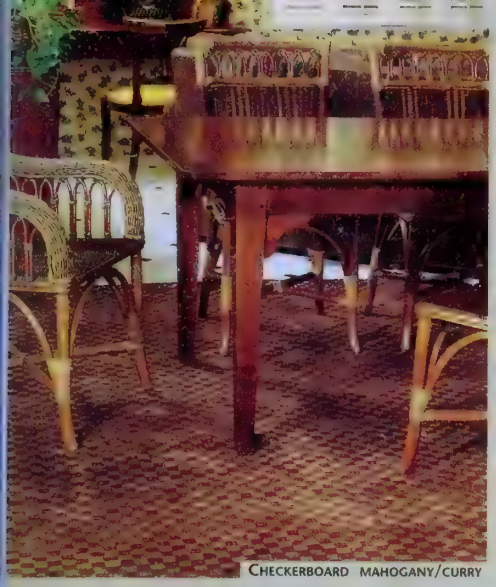
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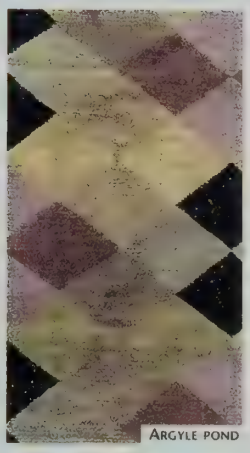


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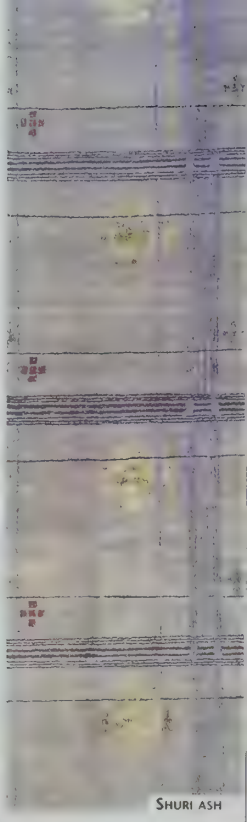


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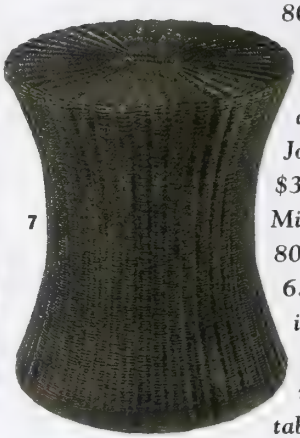

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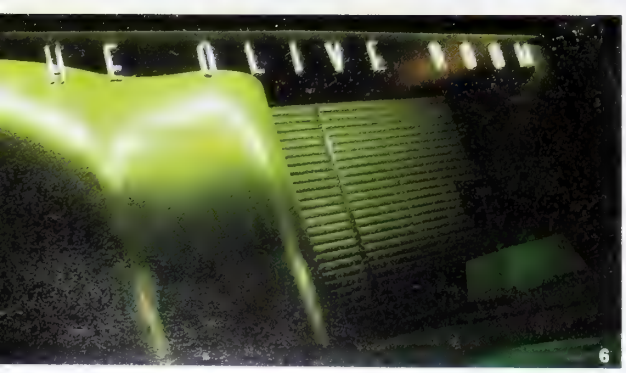
SOUTHERN LIGHTS

CHARLESTON (1) Hank's, 10 Hayne St.; 843-723-3474. The owners of the 4-sta Peninsula Grill at Planters Inn hired Ameli Handegan to design their new seafood restau rant, located in a turn-of-the-century ware house. A 16-seat community table in the cen ter of the restaurant draws locals and tourist alike. (2) Keep an eye on the neighborhoo Mazyck-Wraggborough—on the east side the peninsula, just north of Ansonborough—where large post–Civil War houses that ha been subdivided into apartments are bein restored. **NEW ORLEANS** (3) Soniat House Antiques Gallerie 1139 Chartres St.; 504-522-0570. The two-year-old antiques sho in the Soniat House hotel—the place to go for 18th- and 19th century French furniture—has moved across the street to ne quarters that offer four times more space. (4) Delmonico, 1300 S Charles Ave.; 504-525-4937. For over a century the restaurant De monico has been a local favorite (boxing matches were held her in the early 1900s). Emeril Lagasse bought it two years ago and– after fifteen months of renovations by architect Peter Trapolin an designers Ann Holden and Ann Dupuy—brought it up to dat but managed to keep the old-time feelin (5) Gamay Bistro & Bar, 320 Decatur St 504-299-8800. Designed by architect Willia Sonner—with Angèle Parlange adding h whimsical touch—Gamay Bistro is the se ond restaurant for Greg and Mary Sonnie owners of the popular Gabrielle. **MONT GOMERY** (6) The Olive Room, 121 Mon gomery St.; 334-262-2763. Owned ar designed by architect Bobby McAlpine, this downtown restaurant fash ioned out of a 1950s dress shop features fabrics in 27 shades of olive gree **RICHMOND** (7) Lewis Ginter Botanical Garden, 1800 Lakeside Ave 804-262-9887. The 80-acre garden's new E. Claiborne Robins Visito Center is a Georgian-style building by Cooper, Robertson & Partner **CHARLOTTESVILLE** (8) Oxo, 215 W. Water St.; 804-977-8111. At the new French restaurant, chef John Haywood and his wife, Alice Kim, brin urban style to Charlottesville using blond wood, stainless steel, and a 30 pound Austrian chandelier suspended from a vaulted ceiling.















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MEMPHIS (1) The Viking Culinary Arts Cente 119 S. Main St.; 877-5VIKING. The maker of th famous range opens a culinary arts center—pa cooking school, part demonstration site, part r tail shop. (2) National Ornamental Metal M seum, 374 Metal Museum Dr.; 901-774-638 At the country's only museum dedicated to preserving fine meta work, craftspeople fix candlesticks, tureens, and andirons brought l the public to the annual Repair Days fundraiser, October 15–1 **NASHVILLE** (3) Cheekwood, Botanical Garden and Museum of A 1200 Forrest Park Dr.; 615-356-8000. The new Carell Woodland Scul ture Trail is dotted with site-specific works—such as Jenny Holtze bench, *Untitled (In a Dream)*. The art museum, housed in the onetim mansion, reopens after a renovation by Nashville native Albe Hadley. **HIGHLANDS, NC** (4) Toby West Antiques, 30 Pine Cre Rd.; 828-526-1958. Toby West has turned an 1890s clapboard farm house in the Blue Ridge Mountains into a shop offering Black Fore carved pieces and sporting paintings of country life. **SAVAN NAH** (5) Mode, 226 W. Broughton St.; 912-234-3161. Scott Hinson shop Mode has furniture and accessories from the turn of the centu to the 1970s, with a few contemporary items—such as Jonathan Adl pottery—thrown in. **NATCHEZ TRACE** (6) Butterfield & Robinso (800-678-1147) launches a five-day bike trip through Mississipp **AMERICUS, GA** (7) Rylander Theatre, 310 W. Lamar St.; 912-93 0001. After being boarded up for a most half a century, the lights of th 1921 theater will finally shine again October after a $4 million renov tion. *Christina B. Wilson*


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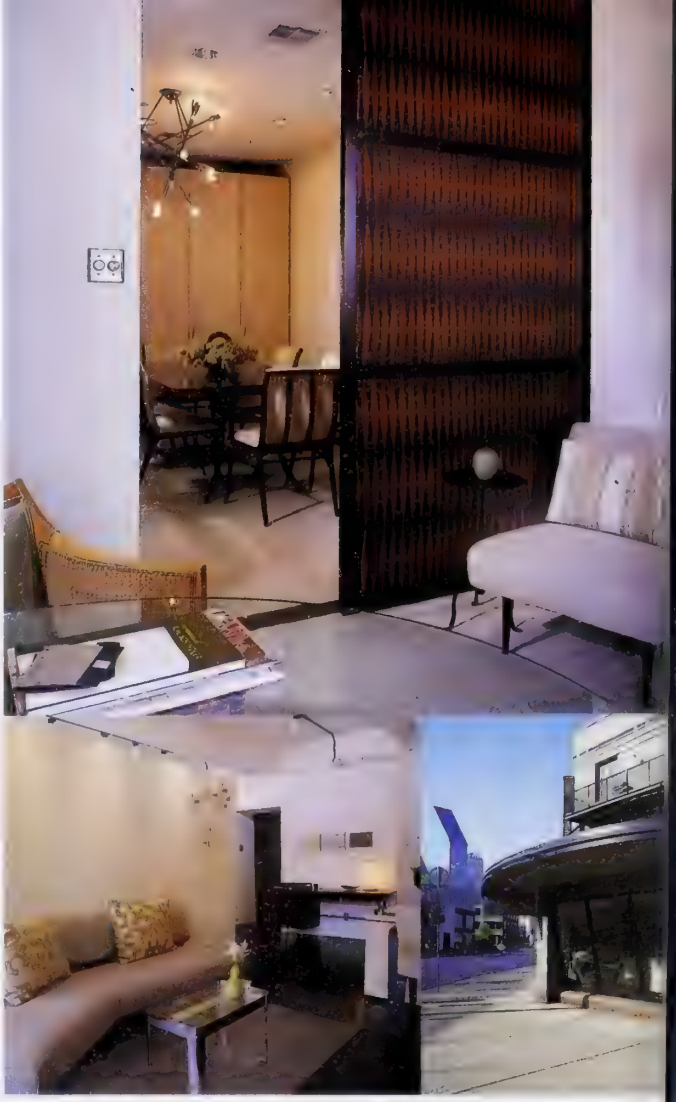
STRAIGHT SHOOTER

There's nothing frilly about Dallas designer Emily Summers and her sleek brand of maverick modernism

By Christine Pittel

In a city better known for big hair than breakthrough architecture, Emily Summers is an advocate of clean-lined contemporary design. Her visually spare yet sensuous interiors have even caught the attention of no-nonsense Dallas power brokers—she's tackled everything from a football box at Texas Stadium to a small covey of Gulfstream jets. Although she can riffle through historical toiles with the best of them, her eye gravitates to plain planes, and what really inspires her is collaborating with a gifted architect. When Summers runs through a list of current projects—a David Lake and Ted Flato house in Palm Desert, a Samuel Mockbee and Coleman Coker ranch south of Dallas—she mentions the architects first. In a 10,000-square-foot house by Antoine Predock, Summers domesticated the concrete, steel, and glass environment while respecting Predock's bold vision. "I wouldn't be able to keep >



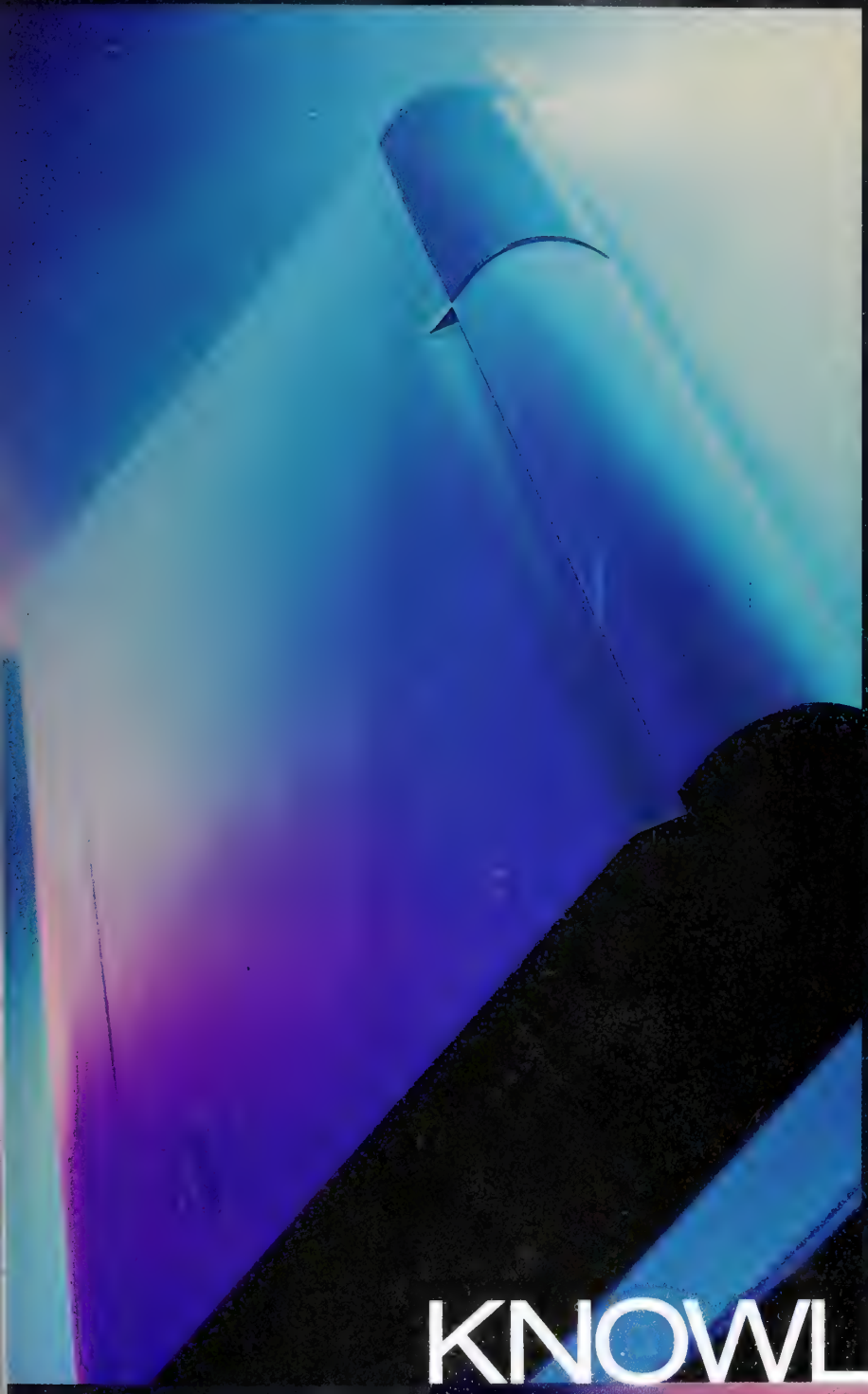


In her office in a 1950s storefront (above right) on the edge of downtown Dallas, Emily Summers (left) puts her own glos on modernist classics. Above left: An Edward Wormley sofa spiced with African Kuba cloth pillows stands on her beloved steel mesh rug. Desk in the background formerly belonged to actress Greer Garson. Top: Beside a Wormley chair, wove Japanese mats are incorporated into the sliding door to the conference room, where a French 1940s nickel-plated chandeli hangs over a T.H. Robsjohn-Gibbings table and chairs.

Modus Operandi

- Why not commission an artist to make something unique? I recently had a sports photographer take a series of action shots for a boy's bedroom.
- So often the one thing that holds a house back is a boring middle-brown wood floor. For a new level of sophistication, try a dark black-brown stain, which works equally well with chrome or gilt and sets off paintings and sculpture.
- Before you buy any piece of furniture, think about the size of the person who's going to use it. My 6-foot, 4-inch client would be miserable in a small-framed Louis XV chair. If you have inherited furniture that doesn't fit you, display it in a hall or a foyer.
- Look for vintage textiles to add a personal touch to a room. I found a bolt of yellowed gauze and hung it on my dining room windows, where it filters the light beautifully.
- When you see a piece of furniture you love but can't buy, photograph it. Then you'll have a reference if you ever want to build something like it, and this inventory of images will be a great help when you need to describe your style to a designer.

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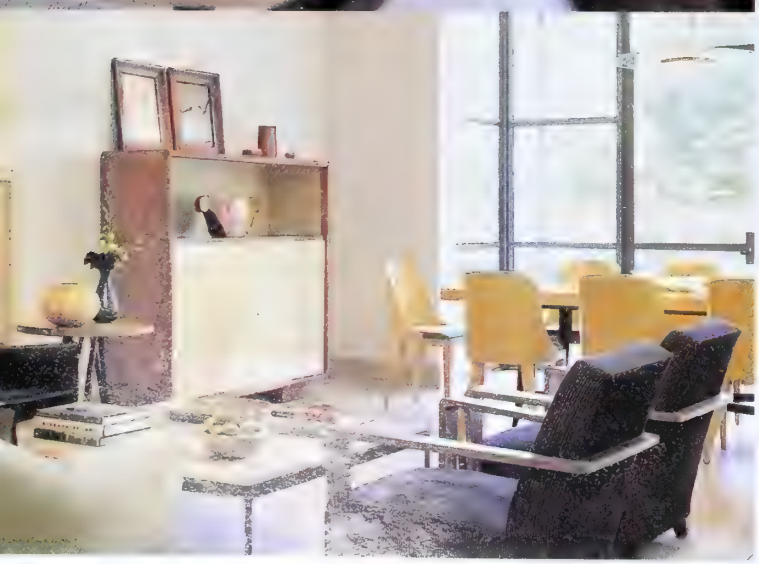
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my head above water if I didn't provide comfort," she says

After studying painting at Southern Methodist Univer sity, Summers married, had three children while still in he twenties, and dabbled with designing interiors, beginning wit her own home. "There was no keeping me from it," she say "On the day my third child entered first grade, I opened up business." As an art student her favorite medium was collage and Summers simply translated her sensibility to a larger scal She treats sofas, chairs, and tables as figures in space, and jux taposes pieces to accentuate the individuality of line and cor tour as she plays solids against voids. "When choosing fabri I try to add texture more than pattern," she says. "But fabri comes in at the end of the design process."

Summers starts with the art. The designer builds he rooms around a pivotal painting or sculpture, which she ofte helps her clients choose. "I want people to buy somethin enduring," she says. Then she assembles a collection of furn ture equal to the art, combing the Paris flea markets for 20th century classics by André Arbus or Jean Prouvé. The Cubi cello case propped up in her own dining room was found i Winnetka, Illinois. "I plan family trips around Modernis shows," she admits. The richness of her rooms stems from h wide range: She will set a severe Mies van der Rohe daybe opposite a curvy pair of 1930s sofas by couturier Charles Jame Literate about the period but not literal, she may finish a wa with high-gloss auto paint or a centuries-old Venetian plast technique. A steel mesh rug in her office is actually a co veyor belt salvaged from a turn-of-the-century factory. couldn't live without it," says Summers, whose intuitive e can spot art even when it hasn't been signed. ■







Ward Bennett chairs (top) in front of a brick wall Emily Summers covered with smooth plaster to match the precision of a Donald Judd stainless-steel stack. Above: In a family room, 1940s French chairs with wraparound oak arms face a Mario Mollino black leather Cab chair. Right: Jacques-Emile [illegible] chairs flank a 1930s René Prou bronze table to [illegible] with molded glass.

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WOMEN OF ACTION





In southern garden clubs, the work of preserving historic landscape passes from generation to generation. No group has a stronger legacy than the Garden Club of Virginia



By Hatsy Shields

The student reading a book in the dappled sunlight may be aware that Thomas Jefferson designed the walled garden where she lolls on a handsome white colonial bench. But it's doubtful that she understands the vital role members of the Garden Club of Virginia have played in making this historic haven hospitable again, along with the nine other Pavilion Gardens flanking the University of Virginia's great lawn as it rolls out below Jefferson's rotunda.

She is not alone. Many people have no idea what the Garden Club has done to restore the Pavilion Gardens in Charlottesville and 35 other historic landscapes in Virginia, including Woodlawn Plantation, Gunston Hall, Stratford Hall, Woodrow Wilson's birthplace, and the plantings around the bowling green at Mount Vernon. The reason is simple: For generations southern ladies were reluctant to blow their own horns in public, no matter how noble their deeds.

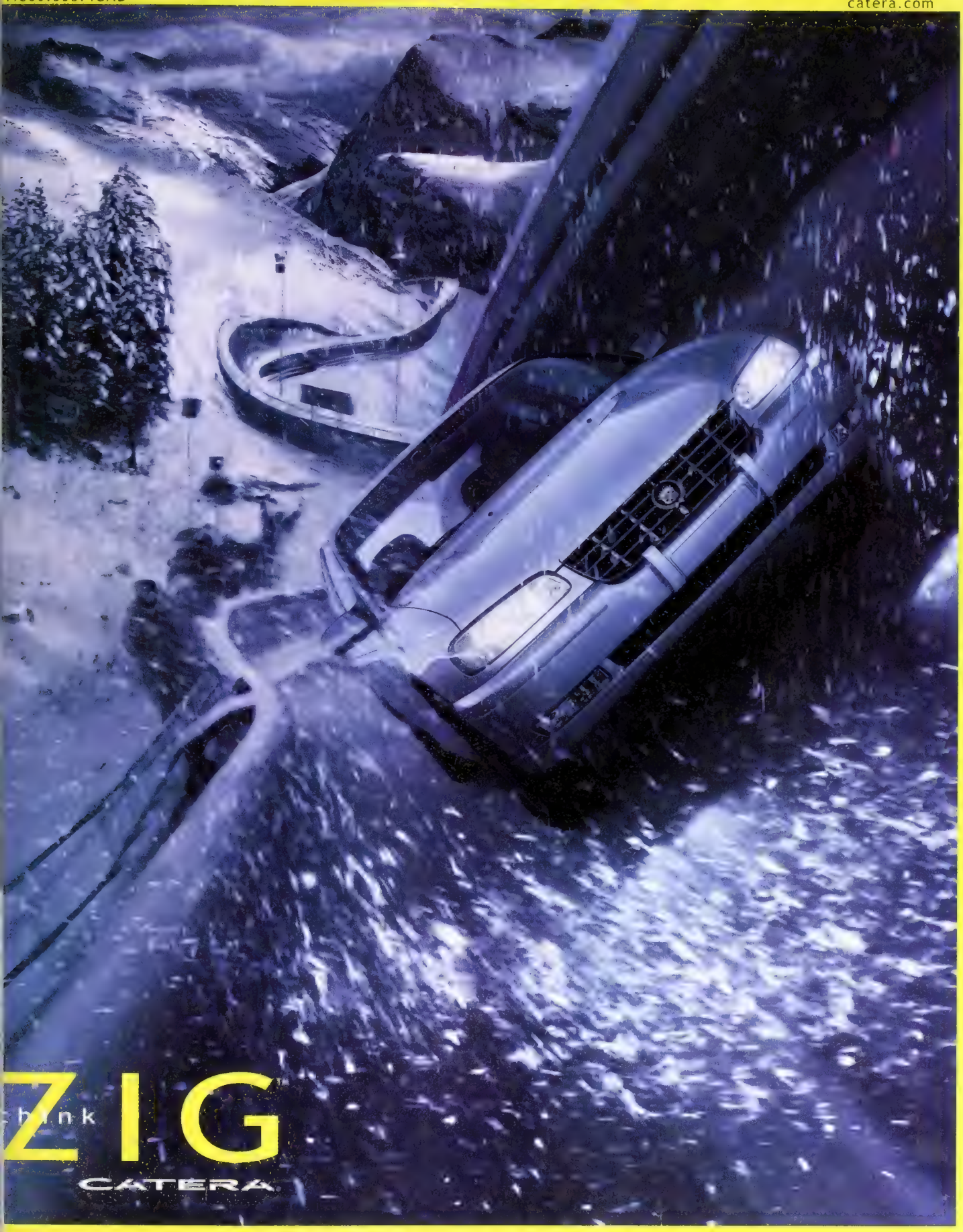
"Those women were used to getting things done quietly and efficiently," says Catherine Howett, a professor and landscape historian at the University of Georgia, "and they left a legacy of action." When Howett pointed out at a symposium on landscape preservation last April that most of the remarkable rescues made by southern garden clubs remain largely unacknowledged in scholarly records and landscape history books, she hit a nerve with certain members of the audience. "We wanted stand up and shout 'hurrah,'" says landscape d signer Jane Baber White of Lynchburg, Virgin who has led a successful effort to reclaim almost 200-year-old cemetery from the ravag of honeysuckle, hurricanes, and neglect. Less tiring than ladies of her mother's generati White still remembers when "women's acco plishments simply weren't mentioned."

Although Howett was talking abo southern garden clubs in general, she points c that the Garden Club of Virginia has been t strongest contributor to garden preservation.

The Garden Club of Virginia's most ambitious project—the Pavilion Gardens at the University of Virginia (top left), five on either side of the long lawn. Top right: The garden behind the faculty clu is laid out with a circular lawn. Center left: Each bench in the Pavilion Gardens has a different desig Left: Serpentine wall by Thomas Jefferson. Above right: Kenmore, the first Garden Club project.

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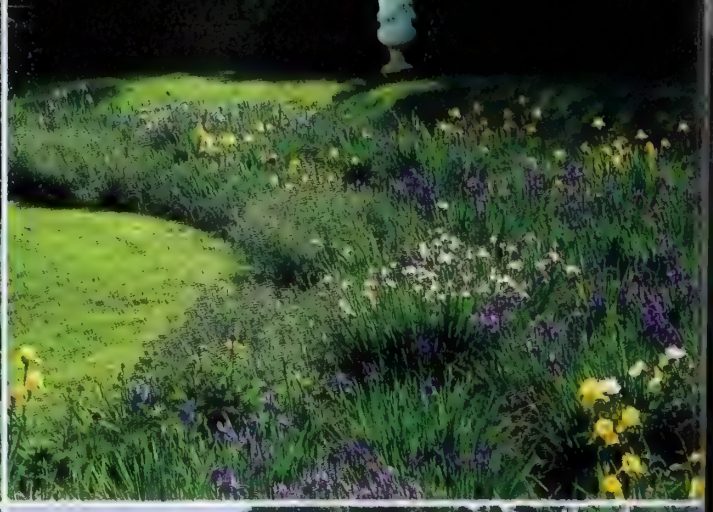


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In the Garden

At Montpelier (top row, both views), home of James Madison, gardens were restored to the early-20th-century period when they were landscaped by William du Pont's family with imported sculptures and crescent-shaped flower beds. Bottom row, left: When the cottage garden of poet Anne Spencer was renovated, the trellis at the entrance was painted its original robin's egg blue. Bottom row, right: Victorian monument with shrouded urn at the recently restored Old City Cemetery in Lynchburg.

The state has a great store of green treasures—the family gardens of early presidents, old plantations, and many of the nation's first churchyards and cemeteries—and as early as 1911 the Garden Club had set as its mission the restoration of some of these historic sites. By 1929 the club had devised a scheme to pay for its ambitious work: an annual April tour of private houses and gardens welcoming the public. In 1999, its 66th year, Historic Garden Week in Virginia opened 250 landmarks from the Tidewater flats west to the Blue Ridge Mountains, thereby fattening the restoration coffers by $550,000.

The first beneficiary of Historic Garden Week's proceeds was Kenmore in Fredericksburg, the Georgian mansion built in 1775 by Fielding for his bride, Betty, George Washington's sister. A plantation encompassing 1,100 property had shrunk to a single city 24. What is a restoration committee weeping vistas of grain and tobacco en swapped for tightly packed house documentation exists to describe th gard s th t once had been?

The re-creation must be conjectural, base on what historians know about the pre-Revol tionary Virginia lifestyle of the rich and famou For instance, it was fashionable back then take leisurely strolls in the woods, so in 1991 th Garden Club helped finance a Wilderness Wa planted with species indigenous to the southea swamp azaleas, sweetbay magnolia, twinleaf, a franklinia.

A well-considered compromise is the sol tion for many of the restorations, says Nan Talley, chairman of the restoration committ and a past president of the club. Rudy Favretti landscape architect and historian who worked projects with the Garden Club for twenty yea notes that every decision it makes is the result diligent study. "These serious women hire pr fessionals, then they listen carefully," he sa

Each historic site applying for the clu support is closely examined; its cultural imp tance, available documentation, and archae logical potential carefully weighed. Every o of the 36 properties receiving financial aid m also be open to the *(Continued on page 17*


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HOT SEATS

A corner table in the chef's domain is just the meal ticket for the unbuttoned gourmand

By Margaret Kennedy

Not that I haven't been eating in the kitchen all my life, but until an invitation in France some years ago, I never imagined this humble experience could be chic. At Versailles, curator Gerald Van der Kemp and his wife, Florence, offered a few editors a simple lunch in their kitchen—quiche, salad, and cheese topped off by a private tour of the tiny rooms that once belonged to Madame de Pompadour and Madame du Barry. Tucked under the palace's rafters, these intimate boudoirs with their flower-strewn porcelains and silk-covered pillows provided Louis XV a cozy escape from the glitter and grandeur below. Dining *dans la cuisine*, we enjoyed the same informal atmosphere that enchanted the king in those delightful chambers.

"You've got to come," my friend antiquarian Gep Durenberger urged last summer. "Sis reserved the best table!" I was in Minneapolis, where the hot spot for dinner was the lone table for four in the kitchen at Goodfellow's restaurant. Available only two nights a week, it was already booked through the year 2000. How could I resist?

Gep's pal Sis Kelm whisked us through the landmarked Art Deco dining room—past the wheat sheaf–patterned columns, under the softly lit snowflake-inspired chandeliers—into the blindingly white kitchen. During drinks, waiters paused briefly for a "show and tell" with choice dishes before sweeping them through the swinging doors. Chef Kevin Cullet took a quick survey of our preferences then delivered one dish after another that juxtaposed seasonal American ingredients to create layers of flavor. Minnesota lakes supplied walleyed pik sparked with pickled cattail shoots. Se rano chili pesto added heat to roast lam served over goat-cheese-and-Parmesa risotto. With each new course, Culle strode over to chat and bask in ou raves. His sense of humor surfaced i chocolate-nut S'mores with toaste marshmallows and espresso sorbet. Th sophisticated take on a campfire favori seemed a fitting finale to an unstuf feast amidst flaming burners. Eating i the kitchen is one thing, but toss in chef, and you *dine*. ■

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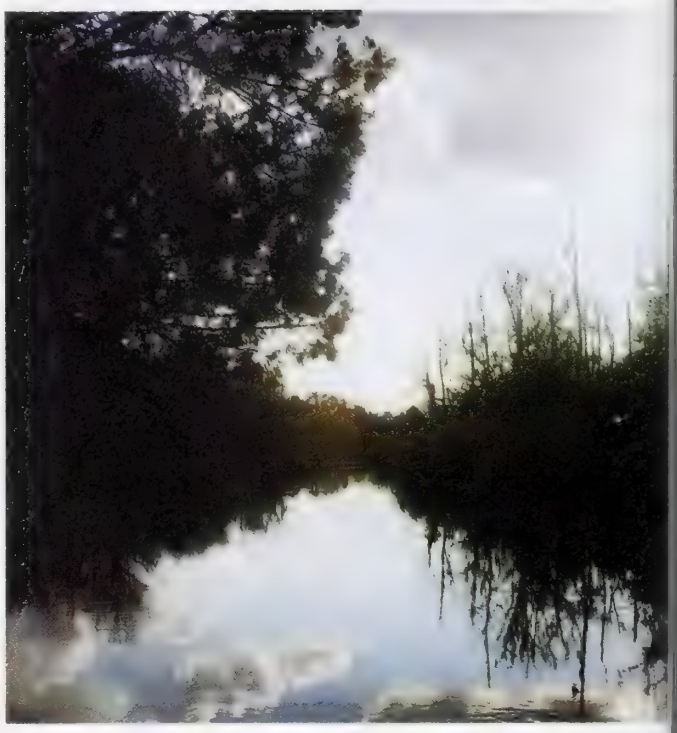
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RICE LAND

In the moody wetlands of South Carolina's ACE Basin, an unlikely coalition of environmentalists, hunters, and government agencies is saving a pristine coastal ecosystem

By Matthew and Ted Lee









Autumn in the ACE Basin, clockwise from top right: Cuckhold's Creek; abandoned rice fields; modest plantation entry; live oaks cascading to the ground.

As we dropped our purple kayaks into Cuckhold's Creek, Anne Goold, our guide, assured us that alligators attack only when provoked. She had sensed our fear. On the sandy dirt road to the boat landing, we'd seen a muddy gator slink back into the swamp to join his nine brothers and sisters. We lowered ourselves gingerly into the boats' slender hulls and cast off, rocking nervously at first before adjusting to the calm balance of the creek at high tide.

We set off downstream toward the Atlantic, paddling the serpentine contours of the estuary through banks of spartina grass, the chartreuse reeds that carpet the vast salt marshes of the coastal Carolinas. As we rounded a bend in the creek, our silent approach caught a snowy egret by surprise and as he took flight, we felt the downdraft of his wings on our shoulders. An osprey observed our progress from atop her nest in a nearby cypress tree, the tallest perch for miles around. Under her blinkless gaze, we felt secure and settled in for the journey.

Although we are brothers who grew up a mere forty minutes from Cuckhold's Creek, in Charleston, South Carolina, we were exploring this area for the first time, kayaking a region that has gained national acclaim for its unusually ambitious conservation effort. The ACE Basin—named for the three rivers (the Ashepoo, the Combahee, and the Edisto) that meander through toward the Atlantic—may be the largest tract of land that what the eastern seaboard looked like a century ago. The basin's varied, complicated te rain and high concentration of large plantations in priva hands have kept the region virtually free of the manicured g courses and beachfront condominiums that have transform the southern coast since the 1950s.

In 1988, alarmed by encroaching development, a few p vate landowners in the region and representatives from go ernment and conservation groups (South Carolina Depa ment of Natural Resources, the U.S. Fish and Wildlife Servic The Nature Conservancy, and Ducks Unlimited) sat dow together to devise a plan to protect these 350,000 acres of int cate wetlands between Charleston and Savannah. The mo at the meeting was urgent but upbeat; they had been hand a strategic opportunity: the North American Waterfowl Ma agement Plan, signed by the U.S. and Canada in 1986, all cated money and attention to critical points in the migra-

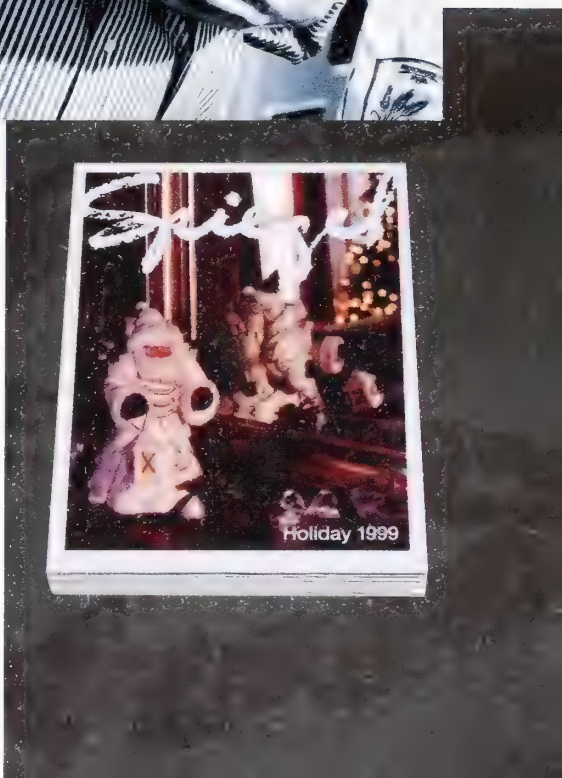
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~ Karen Marshall
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Rare ducks and songbirds drop in during the fall and late winter migrations to feed on grasses and small crustaceans

ion paths of birds like the blue-winged eal, the widgeon, the canvasback duck —waterfowl whose populations in the revious decade had plummeted. Saving he ducks appealed to conservationists t the conference table but also to the roperty owners, whose low-lying plan- ation lands are some of the finest duck- unting grounds in the state and whose port depends on healthy bird habitats. They pledged to work toward two prin- ipal goals: to purchase land in the basin or wildlife management and to encour- ge the region's landowners to sign over he development rights of their land to a onprofit conservation group.

In the eleven years since the ounding of the ACE Basin Task Force, 0,000 acres (of the target 200,000 by he year 2020) have been purchased by he state or federal government for ildlife refuges, which are open to the ublic for bird watching, kayaking, fish- ng, crabbing, and even hunting. An dditional 45,000 privately held acres (a otal of 33 plantations) have been con- erved through easement grants, an xtraordinary achievement in an area in hich property rights are *very* closely uarded. Task force chairman Charles ane attributes the windfall in ease- ents partly to good fortune—landown- s in the region, many of whom own storic houses in Charleston and else- here, tend to be preservation-minded -and partly to the task force's own on-threatening, common-sense pitch. We don't scare landowners," he told us. "We just remind them of their moral obligation to be good stewards of the land." And Lane's mellow drawl can be especially persuasive because he's one of them—for 38 of his 45 years he has hunted ducks at Willtown Bluff, his family's 1,000-acre former rice plantation that stands beside the Edisto River on a site first settled by colonists in 1684. He's determined that succeeding generations of Lanes be able to hunt there, too.

As we paddled farther down Cuckhold's Creek, we saw the relics of antebellum rice cultivation all around us: wooden sluices and piers decaying in the marshes, canals that had once channeled water from the rivers to fields of Carolina Gold, the variety of rice that kept the ACE Basin prosperous until the time of the Civil War.

These shallow tidal rice fields are what make the ACE Basin the ideal waterfowl habitat it is. Now naturalized with wild marsh grasses, the fields support a rich range of foods for the birds, especially rare ducks and songbirds, who drop in during the fall and late winter migrations to feed on grasses and small crustaceans. Wildlife managers and custodians of private plantations in the region work in concert, adjusting the salinity and water levels in their wetlands—using the field's "trunk" or valve —to create habitats as appealing to the birds as possible. On a typical weekday in late October, Ross Catterton, the burly, bearded manager of the 12,000-acre, state-owned Bear Island Wildlife Management Area, can be found stepping down from his pickup onto a levee that frames a watery field. Casting a glance to the sky, and consulting a clipboard to perform a quick calculation, he hammers the wooden pin on a field's trunk, opening the gate that allows 500 thousand gallons of water to leave the field with the ebbing tide, thus bringing submerged widgeon grass to the surface for the hungry blue-winged teals and pintail ducks that pass through this time of year. When we marveled at his work, Catterton gave a quick shrug. "It's certainly an art form," he said. "But we approach it as a business like any other."

Indeed many key players and managers of the conservation effort maintain a dispassionate workaday attitude toward their success. There are no publicists on the task force, no splashy marketing plan to attract ecotourists to the area. Most of the members are outdoorsmen—hunters, farmers, and businessmen who prefer the privacy of boardroom deals to the courtroom victories that might get them on the seven o'clock news. They know that development poses a threat to the rural landscape and they've tailored their plan to preserve the logging, fishing, farming, and hunting that make large tracts income-producing. Though activities like these may seem at odds with species preservation, they ensure the cohesion of the coalition, and prevent graver, irreversible ills—the paved parking lots, housing clusters, and swimming >

TOURING THE ACE BASIN

THE SEASONS: Late fall and early spring, the seasons of the great bird migrations, are gloriously temperate in the Low Country. If you plan a summer visit, pack calamine lotion—one wildlife manager joked, "After April 1st, if you get out of your car, you're gonna get bit by *something!*"

MAPS: Drive to Basin headquarters, in the Grove Plantation House (843-844-8957), and pick up the sturdy guide *The ACE Basin*, which offers a map of the area, two extensive driving tours, and eight paddling trips at all skill levels.

LODGING: You can stay in Charleston, Savannah, or Beaufort, a quaint coastal town on the southern border of the ACE Basin. Charleston and Savannah are each one hour from the center of the ACE Basin; Beaufort only 25 minutes.

CANOE/KAYAK OUTFITTERS: For gear and a guide, try Coastal Expeditions (843-884-7684), whose knowledgeable staff will meet you at the boat landing with everything you need for a half-day or full-day paddle (tutorial included for first-timers). The Low Country Visitors Center (843-556-5390) can provide a list of other outfitters in the region.

pools that herald the demise of biologically diverse habitats.

The range of traditional land uses in the ACE Basin is seen along the three-mile-long driveway to Grove Plantation, the ACE Basin National Wildlife Refuge's headquarters. After our kayak trip, we eased our truck off the macadam and onto the sandy one-lane road. The forest here is thick with spiky dwarf palmetto and fragrant longleaf pine and live oak, their boughs tangled with trumpet vine and dripping with Spanish moss. As we rumbled along, these mature stands of hardwood forest opened out into areas that had been clear-cut, mangy fields of weeds with buzzards circling overhead. In another zone, tall pines stood singly, at an equal distance from one another—a perfect man-made grid designed to attract wildlife and provide favorable deer hunting conditions.

Near the end of the driveway, the road straightened and we passed through a cypress and tupelo swamp, where tree trunks on either side of the road rose cleanly out of limpid pools. And then the canopy of limbs and moss over the road thinned, the light filtering through it became brighter, and in the clearing we saw the white plantation house at the end of an avenue of oaks so elderly their crowns spilled onto the ground and obscured all but a view of the house's first story. The 1828 brick mansion, one of three in the ACE Basin that survived Sherman's march, was restored this year by the U.S. Fish & Wildlife Service to use as its regional headquarters. The task force board meets here over lunch most months.

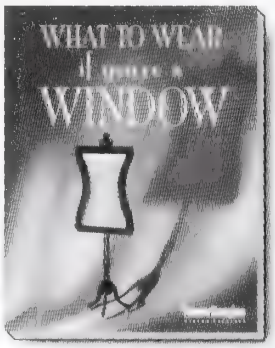
Gargantuan gardenias alongside the house perfumed the humid air. We tried the brass knob and timidly let ourselves into a mansion as grand as the house museums of Charleston or Savannah. "Anybody home?" we shouted. No answer. Our footsteps on the wide heart pine floors echoed throughout the house. Only the stacks of maps and the Coke machine in a drawing room indicated that we were in ACE Basin headquarters—and on federal property. Upstair all the office doors were open, and w saw fireplaces, fourteen-foot-high cei ings, a mounted elk head, and perio furnishings appropriate for a prospe ous antebellum house. The place w entirely empty, as though someone ha called "Fishing break!" and everyon had grabbed their rods. We laughed the oddity of the situation, but thoug it captured the spirit of the ACE Basin effort perfectly—a conservation mov ment as informal and low-profile as a open house.

Even as the task force works di creetly, most locals are familiar with th ACE Basin conservation effort and i goals. Still, we wondered: Are there ar critics? One businessman groused that land is taken off the market in lar blocks, younger families will never b able to afford a foothold in the regio And most locals—boosters and criti alike—acknowledged the air of sel preservation that hovers over the mov ment, as wealthy, easement-grantin plantation owners like Ted Turner a Joel Silver reap federal tax benefits f securing the integrity of their landhol ings. But even the critics admitted softening as hunting season approach and healthy flocks of ducks arrive.

As we navigated the canals a narrow roads of the basin, we spotte mother quail and her brood pecking the underbrush. We had to stop t truck to let a diamondback rattlesna as thick around as a forearm cross t road. We saw a bald eagle and wi turkeys. Mud flats aswarm with fidd crabs. Porpoises. And, although we h seen twenty different advertisements ACE Basin tours, the only people encountered as we kayaked were a p of local fishermen. You can't help t think the animals have taken over t place. There are more alligators h than there are of us. And believe it not, that's a comforting thought. ■

Matthew and Ted Lee own and operate The Lee Bros. Boiled Peanuts Catalogu a small mail-order company that feature southern foods. They are working on th first book, Endangered Foods.

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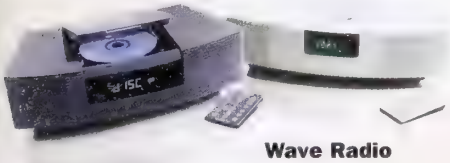
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MIAMI RENAISSANCE

A successful young developer is turning a run-down area of downtown Miami into a hip destination for design

By Deborah K. Dietsch















Craig Robins of Dacra (right) is rejuvenating Miami's design district. Left to right, from top: Buena Vista Building houses Forecast, a furniture gallery, and Ron Rezek's lighting store, Highlights. The original Sola Topee is located across the street from the Melin Building Knoll showroom. Medallion on Buick Building painted by Miami artists Roberto Behar and Rosario Marquardt. Always Flowers shop. Archways add charm. Gondola Shoe by Antoni Miralda, part of Dacra's public art program. Waterworks and Leah's Gallery are in Moore Furniture Building, a 1921 warehouse. Madonna Building was designed by Miami architect Derrick Smith.

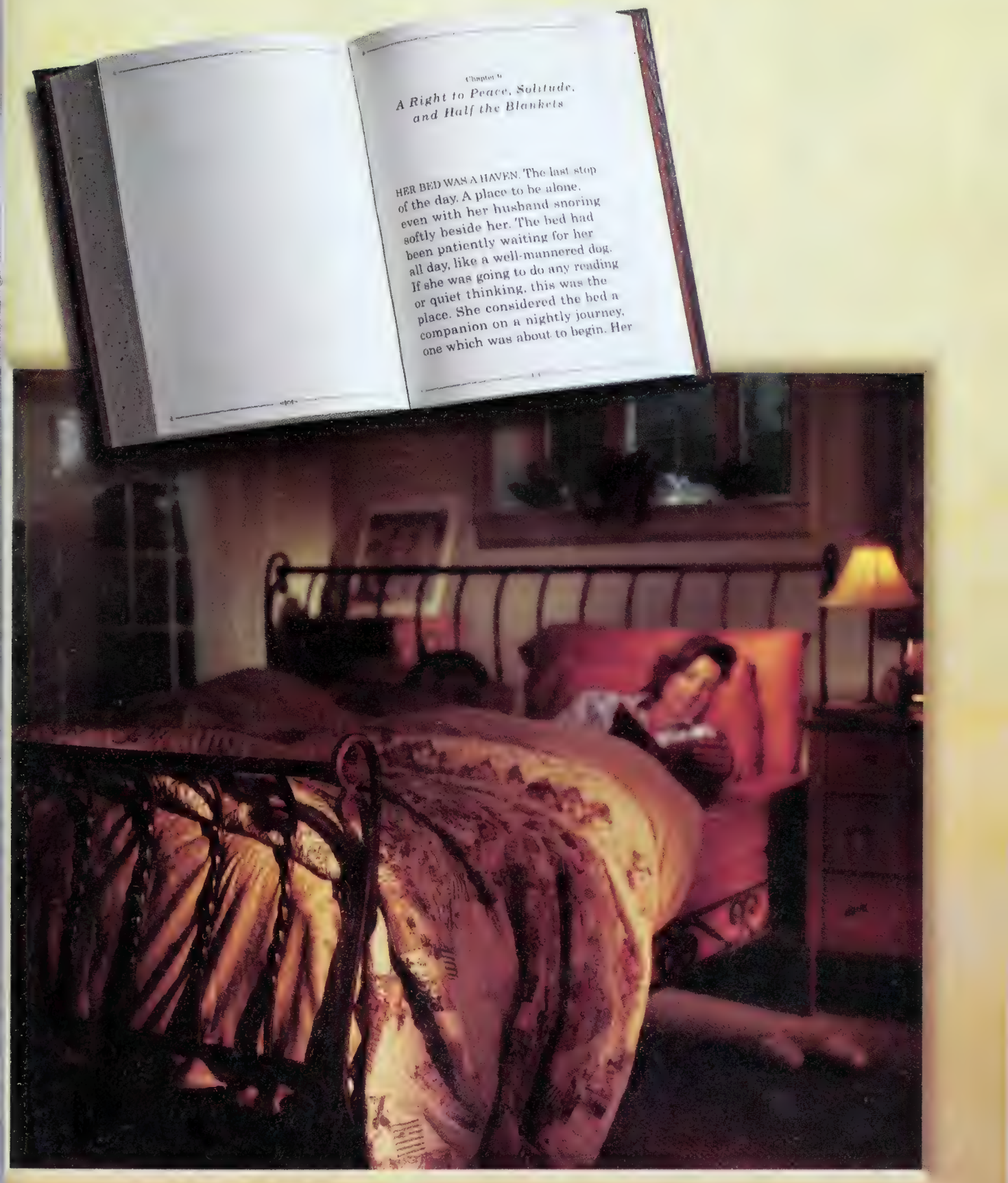


Casually dressed in a designer po shirt and Prada sandals, Craig Robi briskly walks the Miami Design Distri with anticipation. "We want the f and sex appeal of South Beach wi design showrooms that are visible fr the street," he says, pointing to t storefronts in his Madonna Building two-story yellow structure decorated with pointy metal cor reminiscent of the pop star's Gaultier bra.

Robins is determined to turn this run-down 18-blo section of downtown Miami into an urban village as lively South Beach. The 36-year-old law-school-grad-turne developer has the record to prove it: The son of a promine Miami developer, he began investing in the dilapidated De District of South Beach more than a decade ago and has sin amassed an impressive portfolio of renovated hotels and co mercial properties.

Now Robins has turned his sights across Biscayne B Over the past four years he has poured more than $20 milli into the Buena Vista section of Miami known as the Desi District. As president of the real estate company Dacra, owns fifteen buildings and is the biggest landlord in the ar The Miami Beach native is optimistic that the down-at-th heels district will soon blossom with restaurants, lofts, and g leries, along with the design showrooms that have beer staple of the area.

While Robins's vision of a tropical SoHo is still som thing of a dream, the area is stirring with new signs of vigor life. In the warehouses along North East Second Avenue, t main thoroughfare, and in the one- and two-story stuc buildings lining 39th and 40th streets, a smattering of n businesses have moved in over the past year. They range fr big-name companies like Knoll, ICF, and Waterworks smaller retailers that cater to a young, hip crowd. This



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The Design District is home to retail shops and trade showrooms, art studios, and galleries















Designing Miami, left to right, from top: Leah Kleman in her antiques emporium, Leah's Gallery. The shop is arranged around the atrium of a 1921 furniture store. Kito Mbiango, owner of Sola Topee, now has a showroom specializing in British colonial style. His other location carries African tribal designs. ICF's storefront in the Moore Building is visible from its sidewalk and entrance arcade. Newcomers to the district include Orson, which sells antiques and custom furniture; Dilmos, a store that specializes in contemporary Italian design; and Marc Corbin, a midcentury modern boutique.

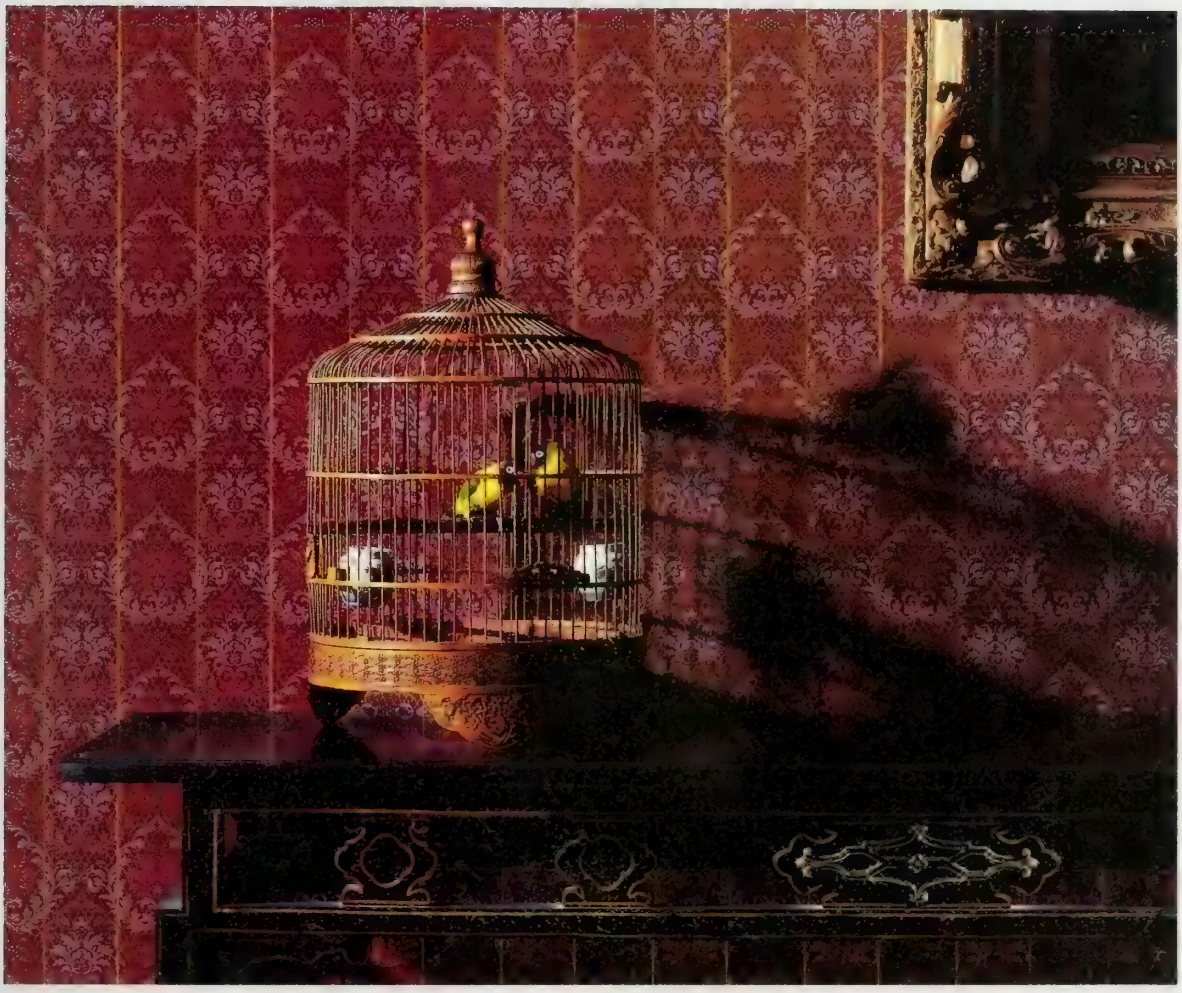
spring, Ron Rezek, who operates a chain of lighting stores o the West Coast, set up his first East Coast shop in the distric offering his own line of sleek ceiling fans in addition to ligh ing. Miami, Rezek says with enthusiasm, is "a place open t contemporary design."

The district is not only home to shops and showroom but also art studios and galleries, advertising and architectur firms, and movie production and theatrical companies. Dacr recently started an entertainment division, hoping to lur more film-related businesses to the area, and has drawn u plans for residential lofts in the Moore Furniture Building, 1921 warehouse.

Well-known in local art circles (he is on the board o the Wolfsonian Museum and is an honorary trustee of Nort Miami's Museum of Contemporary Art), Robins has set th design standard for the district by hiring New York architec Walter Chatham to renovate his properties and develop pr totypes for other architects and designers to follow. Chatha has also advised on the selection of local artists, who hav enlivened Dacra's buildings with site-specific works.

More importantly, Robins has convinced Miami officia to take him seriously. At his urging, the city underwrote a improvement plan conceived by celebrated urban designe Andrés Duany and Elizabeth Plater-Zyberk, best known f their New Urbanist vision for Seaside, Florida. The plan w drawn up as the result of a workshop held two years ago, ar recommends everything from street plantings and signage t designs for new buildings. It not only considers the Desig District and the surrounding Buena Vista neighborhood, b the poorer Haitian-American community to the north calle Little Haiti. Improving these gritty places, however, wi require more than a planning study. Without the striking hi toric architecture and oceanfront of South Beach, the lan locked Design District offers few physical attractions apa from its pedestrian-friendly sidewalks and closely space buildings.

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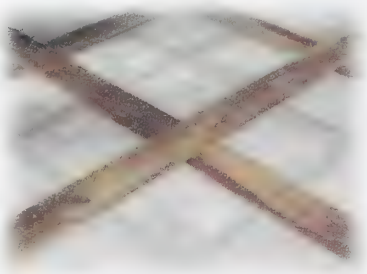
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WILSONART

The rebirth of the Design District is part of a bigger push to rejuvenate the city along the Biscayne Boulevard corridor

In the late 1970s, the Design District thrived as a mecca for South Florida's decorating trade. Then in the 1980s, as crime and racial tensions increased in Miami, businesses began moving north to the Design Center of the Americas (DCOTA), a 550,000-square-foot building in Dania, on the outskirts of Fort Lauderdale. Like many design centers around the country, DCOTA caters to professionals rather than to the public. A designer must accompany customers seeking to purchase home furnishings from its upscale showrooms.

The Miami Design District bills itself as an alternative to DCOTA, with storefronts filled with merchandise that anyone can buy. "We want to widen the audience for design," says Daryl Osborne, managing director of Ethnic Design, one of the many shops that is now open on Saturdays.

For some companies, this open-door policy has meant higher profits. Since Knoll relocated its showroom from upscale Coral Gables to a Dacra building a year ago, its retail business has doubled, according to Jim Lutz, national sales manager for KnollStudio. Smaller businesses are also faring well. James Samson, owner of the eclectic antiques store Orson, reports that one of his customers dropped $30,000 on furnishings for his Miami Beach condo.

This summer, the New Yor outdoor furniture company DelGrec moved into a former post office nex to Dacra's Moore Building and is put ting the finishing touches on its secon store across the street. In Novembe Chicago-based Holly Hunt will unveil two-story Alison Spear–designed furni ture showroom in Dacra's iron-gate Buick Building.

The rebirth of the Design Distric is part of a bigger push to rejuvenate th city along the Biscayne Boulevard corr dor. South and east of the district is th Cesar Pelli–designed Performing Ar Center, scheduled to be completed i 2002, and Arquitectonica's basketba arena, which will open at the end of th year. Anticipating the eventual succe of these blockbusters, local entrepr neurs are now buying office buildin and warehouses in the surrounding ba side neighborhoods as inexpensive alte natives to South Beach.

Robins is confident that Miam downtown will eventually enjoy th renaissance that has already taken pla on the southern tip of Miami Beac "There's a spiraling of energy upward he claims with conviction. "The ha part is behind us." ■

Deborah K. Dietsch is the art and architecture critic of the Sun-Sentinel *in Fort Lauderdale, Florida.*

DESIGN DISTRICT DATA

Always Flowers, 60 NE 39th St.; 305-662-9602. **Dacra Development,** 230 5th St.; 305-531-8700. **DelGreco,** 4000 NE 2nd Ave.; 305-573-2200. **Dilmos,** 3930 NE 2nd Ave., #105; 305-446-1182. **Forecast,** 180 NE 39th St.; 305-572-1111. **Highlights,** 180 NE 39th St.; 305-573-3402. **ICF,** 4040 NE 2nd Ave.; 305-438-0999. **Knoll,** 3930 NE 2nd Ave.; 305-571-0900. **Leah's Gallery,** 191 NE 40th St.; 305-573-9700. **Orson,** 74 NE 40th St.; 305-573-6805. **Sola Topee,** 3925 NE 2nd Ave.; 305-576-8510. **Waterworks,** 191 NE 40th St.,# 101; 305-573-5943.



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TREASURE HUNT IN OPRYLAND

According to designers William Diamond and Anthony Baratta, the semiannual antiques shows in Nashville are the best venue for American country. We join them as they shop till they drop

By Christopher Petkanas

The bathtub in Room 212 at the Inn at Opryland motel in Nashville, Tennessee, overflowed not with water but two bulging black garbage bags. Safety-pinned to the bags were scraps of paper scribbled with the name "Diamond," as in William Diamond, the New York designer with the Tom Cruise looks.

"Hey, Gypsy, we're here to pick up the quilts," Diamond called out. "How many did we end up buying anyway?"

"An even dozen," said Gypsy Hall, a dealer from Cornelius, North Carolina. The drab motel room, which normally goes for $109 a night, was brightened with 300 quilts, from pine trees to wedding bands, the oldest made before the Civil War.

"Check those off the list, although we still need two more for the maple beds at the job in East Hampton," Diamond said, turning to his assistant, who coolly juggled a clipboard, a Polaroid, a cell phone, and a calculator. "And did you shoot the ones on the dresser in case we decide we want them when we get back to New York? You didn't hear this, Gypsy, but I'm cutting up one of the quilts for pillows. Okay, gang, let's move on."

Except to sneak a few aspirin (he was fighting a cold in the icy, drizzly weather), Diamond lost no time in a punishing shopping sortie last winter that took in three simultaneous antiques shows in neighboring Nashville locations. The shows are held in February and October and attract some 650 dealers. According to Diamond, they add up to the best venue for American country antiques in the nation.

"They're five times more upscale than Brimfield," he said, referring to the giant flea market that engulfs Brimfield, Massachusetts, three times a year. "But then the Nashville events are proper antiques shows." >















Grand old antiquing, above from top: Anthony Baratta and William Diamond at the Music Valley Antiques Market. Ground-floor stands are set up around the Inn at Opryland's indoor pool, just off-camera. A trove of canes. Baratta watches Diamond inspect the goods at the Heart of Country show at Opryland Hotel. Chocolate molds on display. Left: Braided rug and quilts at Music Valley. Overleaf, both views: The Tailgate show, where dealers take over rooms and the parking lot at Fiddlers Inn.



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"You have to be careful with this level of antiques. What one client thinks is charmingly naive another dismisses as junk"

Separated by a parking lot, the Music Valley Antiques Market at the Inn at Opryland and Tailgate Antiques Show at Fiddlers Inn take place this month from the 26th through the 30th. Each motel room is occupied by a single exhibitor, many of whom show and sleep in the same room. (Gypsy Hall shares a bed with her quilts while husband Don beds down in his van.) Across the road at the Opryland Hotel from the 28th through the 30th is Heart of Country, a snazzier operation where prices are generally higher, especially since scheduling makes it possible for dealers to buy pieces at the earlier shows, mark them up, and resell them at Heart of Country. Still, even this event has an ingenuous, open-armed spirit.

The troika of shows offers every category of affectionately worn grassroots object, from tramp art and trade signs to Windsor chairs and harvest tables. Pottery collectors grow giddy in the face of so much redware, yellowware, stoneware, and delftware. Accessories include decoys, needlework samplers, silhouettes, and toys. By the end of the day you have seen so much painted furniture you dream about it.

With longtime partner Anthony Baratta (their firm is Diamond Baratta Design) at his elbow whispering suggestions, Diamond arrived clutching a daunting seven-page, single-spaced master shopping list, enumerating the 250 urgent needs (well, desires) of no less than fifteen clients.

"We're buying for a lot of different looks," said Diamond. "We're doing a house for a famous golfer in England—very rustic, very American, very playful. The living room has a fishing theme. And we're looking for things for a crazy modern job that has a lot of forties wire furniture. The Hamptons place we bought all the quilts for is a gingerbready, Victorian-style 11,000-square-foot shingle house I'm doing with a seaside motif. But you have to be careful with this level of antiques. What one client thinks is charmingly naive another dismisses as junk."

"The nice thing about these shows is that in addition t all the southern dealers are many from the Midwest," say Baratta. "Lots of people we see here never make it as far east a New York. And unlike shows back home, the merchandis isn't nearly so picked over."

Launching their assault at Music Valley, Diamond an Baratta made an unexpected killing with an item whose dec orative possibilities they had never considered: tinned stee chocolate molds. The pair knew instantly where the adorabl rooster and rabbit forms would go: on a kitchen sideboard i the Long Island house. A few dealers down, the same clien acquired a rare mid-19th-century cupboard—rare because had a built-in grain holder. "The blue-gray paint is origina but the white trim has been added, which, strangely, I kind like," Diamond mused, selling himself on the cupboard. Ba rata thought a circa-1830 cobalt-blue wedding box, designe for keepsakes and lavished with garlands of tulips, would loo terrific atop a painted wardrobe. "I like the strength of th blue," he said. Diamond liked it too. Sold. A collection kitchen antiques—pie stands, beaters—was too good to pa up, even though neither of them could say at that momen where it would live. Worry about that later.

Diamond's attention was next caught by a serious beat-up pine kitchen table. With shortened legs it was exact the coffee table he needed. The price was ridiculously lo $200. He bought it, moved on to the next room—and spi the table's twin. For $2,300. "The $200 table doesn't come with a story about its provenance and exquisite finish," he laughed. "But the $2,300 table comes with a song and dance. And both dea ers probably paid the same for them





Dodging the raindrops, Di mond and Baratta made a run acr the blacktop for Tailgate, where trove of Hitchcock chairs await them. "We've got a kitchen whe we're doing a deliberately mismatch look, so the fact that no two are ali actually plays into our hand," said D amond. The English golfer became t owner of a ceramic water cooler an sap bucket, both to be rigged in lamps. "You know they'll be ch when we're finished with them,"

Culligan. Water for Life.



Diamond said to no one in particular.

A frisson of excitement passed visibly through Baratta when he spotted a Chippendale-style sofa with exaggerated winglike arms for his sister's house in Rumson, New Jersey. "Let's do it!" he shouted. "The arms just make the sofa so funky. First it goes to the furniture polisher, then to our upholsterer. Maybe I'll ask them to add nailheads."

Lingering might make Diamond late for the Heart of Country preview party at six o'clock, but his pulse quickened at the sight of an 1818 cherry-and-tiger-maple secretary. It was attributed to Chester Harding, an untrained itinerant artist who became one of America's most successful portrait painters in the era after Gilbert Stuart. The asking price was $2,500.

"We'll give you $2,200 of our hard-earned money," Diamond said breeezily to the dealer, trying not to show too much interest. "Boy, you're making me sweat!" the man answered. "$2,300 and I'll talk to you. That's as cheap as I've ever priced that desk." A $2,250 it was a done deal.

The line to get into the Heart c Country preview stretched for two cit blocks. The woman at the head wasn giving anything away: "If I tell you ho long I've been waiting then someon will get here before I do next season. Was five hours in the ballpark? Sh nodded.

"Anything that's any good goes i the first half hour," explained Diamon who had changed from a parka an turtleneck into a dark double breasted pinstriped suit. He looke like nothing if not a New Yor decorator.

Heart of Country yielde more clever lamp material: a forge iron neoclassical urn for the clie with the wire furniture, and leather fire bucket and whirlygig i the form of a Chinese man for t golfer. A 19th-century two-pie broken-arch corner cupboard wit cathedral doors, diamond pane and step-down mullions cause Diamond to nudge his assistan who duly photographed it. "Car wait to get home to copy that one he said. There was a lot of enthus asm for some framed vintage blac and-white camp photographs (useful in boys' rooms) until t dealer let slip that the people fro Ralph Lauren had been by ar scooped up dozens. "You just kn that means they got the best one said Baratta. "We have lost mo things to Ralph Lauren over t years."

And to Sue Baumforth, w filled two 18-wheel trucks wi spoils from the three shows for h shop, Bountiful, in Venice, Calif nia. Stacked against Baumfort take, the 140 items Diamond a Baratta were able to cross of th list seemed like small change. B they weren't complaining. ■

For more information on the Music Valley and Tailgate shows, call 317-598-0012; for Heart of Country, 314-862-1091.



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BACK HOME

They worked the fields, rocked the babies, cooked the meals—and one of their descendants has bought a plantation near the place where his slave ancestors toiled

By John Head



It's less than a mile from the place where the Baloney family once lived in slavery to the "big house" of Emilie Plantation. The distance can be covered in a few minutes' walk along River Road, which butts up against the levee built to keep the Mississippi between its banks. But the Baloney family's journey to Emilie Plantation took 116 years. It's remarkable that they got there at all.

Carl Baloney is a descendant of slaves on San Francisco Plantation in St. John Parish, Louisiana. In March of last year, he and his wife, Geri Broussard-Baloney, bought Emilie Plantation. The purchase was more than a simple real estate transaction. It stood the southern housing hierarchy on its head; it ran counter to one of the rigid rules of race relations that for generations made sure everyone knew his place. I wanted to know why Carl Baloney did it—why he bought the big house—and what it means to his family.

I asked him in a long-distance call from Atlanta. He said he almost didn't do it.

"The first time I went with the real estate agent to look at the house, being there just didn't feel right," he said. "The feeling was just too bittersweet."

The emphasis was on the bitter, Carl explained. He thought of another big house—the one on the Frisco Plantation, as it is called locally, where four generations of his family had lived. His grandmother worked in that house, yet he was never allowed to set foot inside it as a child. He went no farther than the porch when he visited her there. If he wanted food or drink, she brought it to him on the porch. And he had thought of his Uncle Raymond, who worked most of his life as the "yard boy" at Emilie Plantation.

Carl's ambivalence was on my mind as I made the 25-mile drive from the New Orleans airport up State Highway 6 to Garyville, the small town where Emilie Plantation located. As a black man who grew up in the rural South, I ca relate to his feelings. Even as you fight the idea of being ke in your place, you fight against feeling out of place. Spee ing past trees draped in Spanish moss along the highwa and groups of people intent on their fishing in a canal, I wo dered how I would react to being a guest at the big house Emilie Plantation.

In 1882 a frame Greek Revival–Italianate raised cottage w built for Dr. Cyprien Chauff, who was trained as a physicia but preferred the life of a farmer. He called his home Emil Plantation, in honor of his youngest daughter. The house w constructed from materials produced locally. The wood w cyprus from swamp groves that would be complete exhausted less than forty years later. The bricks were fired the grounds. An approaching visitor would have distinguish Emilie Plantation by its unusual steeply pitched pyramid roof crowned by a widow's walk.

Dr. Chauff's ancestors were part of an early wave immigrants from Germany that gave the area the nick-

Ancesto[illegible] Carl Baloney—seen (top left) with his wife, Geri Broussard-Baloney—were slaves on the San Francisco Plantation in St. John Parish, Louisiana. Last year the couple purchased the nearby Emilie Plantation, [illegible]us and brick main house (above) dates to 1882.


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"I remember when I was a child that there was a place we called the quarters. I didn't know it then, but that was what had been the slave quarters. We had relatives who lived there"

name "the German Coast." But the interior of his house featured the traditional French Creole layout, with a sitting room and dining room flanked by two rooms. Customarily, the rooms on the right would have been considered the domain of men, while the rooms on the left were for the women. At the very back were a porch and kitchen. The arrangement of rooms suited the Creole style of receiving guests. It was said that a knock at the front door indicated the visitor was an English speaker, probably a stranger who would sit in the formal front room to conduct whatever business had brought him there. A French-speaking Creole friend would simply go around back.

The Emilie Plantation house was much more modest than its antebellum neighbor down the River Road at San Francisco Plantation. That grand mansion had been built in 1856 by Edmond Bozonier Marmillion, and there was a mill to refine the sugar cane harvested from its fields. The Baloney family traces its connection to the plantation back to a slave named Joe Baloney and his wife, Levenia. The end of the Civil War and slavery were more than fifteen years past by the time Emilie Plantation sprang up nearby, but San Francisco Plantation's success had continued, sweetened by the cheap labor of the Baloney family and other freed slaves and their descendants.

There was always work for the Baloneys on San Francisco Plantation—in the fields, in the mill, or in the houses. But Earl Baloney, Sr., decided his family was ready to do better on its own. His older brothers had carried enough of the family's workload to allow him to get more than the four months a year of schooling plantation children usually got. He graduated from high school. He served in World War II and used the G.I. Bill to go to college to study mortuary science, the profession he entered and the one his son Carl also would follow. It was 1954, when Carl was seven years old, that Earl Baloney decided to take his family off the Frisco Plantation.

This was a momentous step, one that might have displeased most plantation managers. But Claude Levet, who managed San Francisco Plantation at the time, helped Earl Baloney make the move. He agreed to sell him a piece of land for $1,500. When the local bank declined to loan that kind of money to a black man, Levet, a member of the bank's board, pushed the loan through. Ties to the plantation may have been cut, but connections between the Baloneys and the Levets would continue.

The Levet family had bought Emilie Plantation in 1939. They did [illegible] the house, and by the 1950s it was run-down and [illegible] bulldozer. But Sidney Lever III and his wife, Loren, decided to purchase the property from hi father and restore the house. In 1981 a great room was adde at the rear, incorporating materials from the San Francisc Plantation.

The convergence of the Levet and the Baloney familie recurred at Emilie Plantation, where Raymond Baloney wen to work taking care of the yards and doing other odd jobs. Th most significant—and least likely—crossing of families' path was still decades away.

"Welcome to Emilie Plantation," Geri Broussard-Baloney, a attorney, said. She and Ti-Bon, the family's bounding golde retriever, greeted me after the electronic gate facing Rive Road opened to me.

Emilie Plantation still welcomes visitors the old Creol way. The driveway winds around to the hospitable back en trance instead of to the formal front. Geri led me up the step and opened the door.

When I made that much-anticipated step across th threshold, I was surprised by what I felt: Freedom. I had th sense, not of leaving the outdoors for confinement, but of step ping into more openness. It wasn't just the size of the 24-b 30-foot great room, with its 12-foot-high ceiling. Four arche windows take up most of the room's north wall, allowing ligh to flood in and adding to the sense of spaciousness.

Carl Baloney trudged in after spending most of the da mowing the plantation's two acres of lawns. We scarcely ha shaken hands before he was talking enthusiastically about po itics in response to my question about the "Carl 'Butch Baloney for Parish President" signs along River Road. Whe he won a seat on the parish school board at the age of 24, Ca was one of Louisiana's youngest officeholders. Now 52, he w running for the local government's top office.

He talked about his political connections to the Leve over the years—which reminded me of something Carl ha told me over the telephone. It was a story about houses, b the tale within the tale was about the color of privilege.

"Relationships and family connections were murky, th way they tended to be on plantations," he said. "But I don think that there was any doubt that the Baloneys dow through the years had a special place on the Frisco Plantatio My great-grandmother was a very fair-skinned woman, and was my grandmother. They had house jobs, and my moth did too.

"I remember when I was a child that there was a pla we called the quarters. I didn't know it then, but that w what had been the slave quarters. We had relatives who liv there, but I was told I was not *(Continued on page 16*



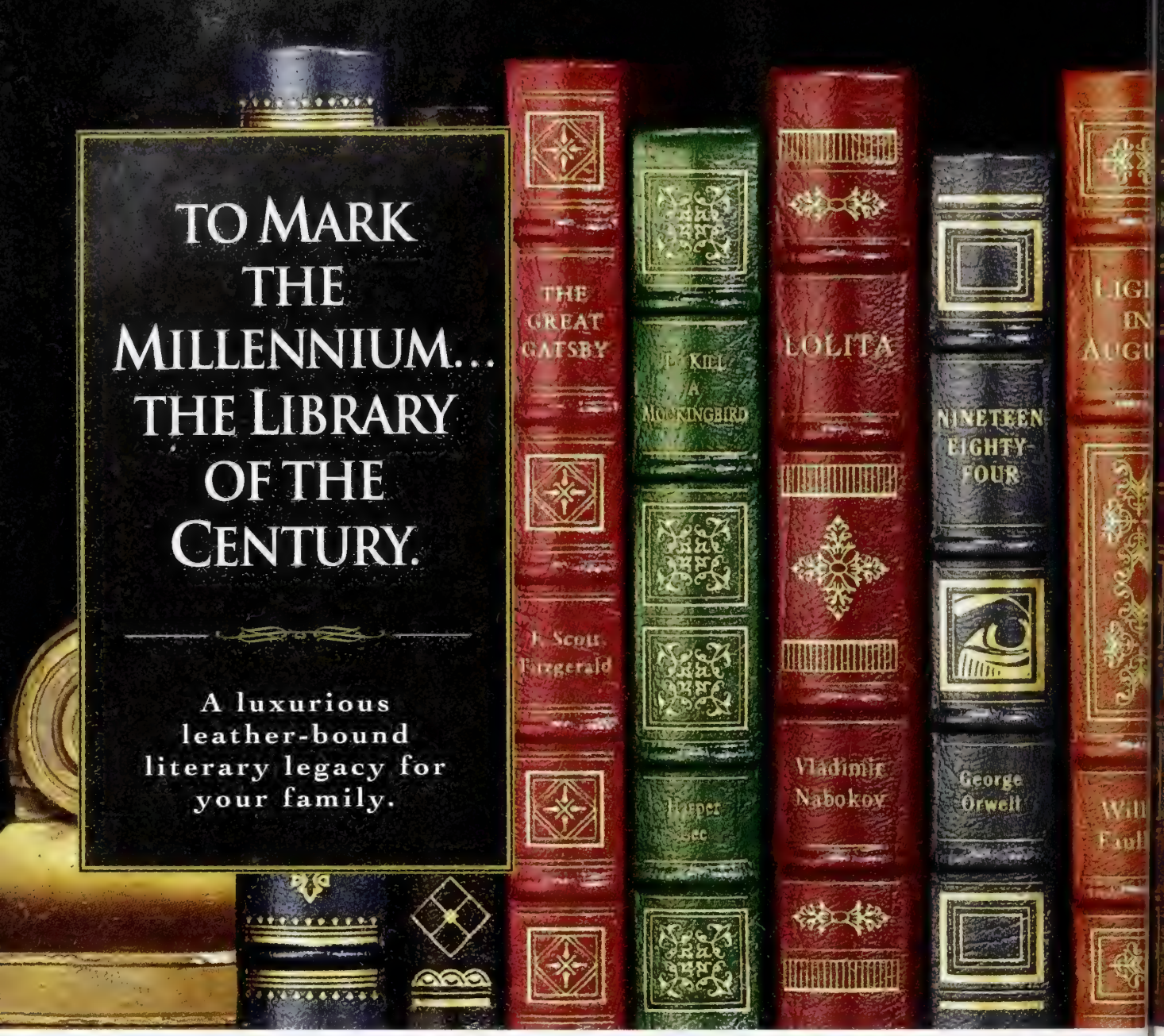
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INSIDE ATLANTA

Based on drive, hustle, and boosterism, this Georgia city drew itself up out of the forests of the Piedmont and became a southern powerhouse

By John Davidson











Atlanta is an anomaly. The Dutch architect Rem Koolhaas described it as the "invisible metropolis." The local AIA guide calls it "the thriving city in a green forest. What might be more to the point is to say that it's a western city posing as a southerner. It has the southern accent, the azaleas, dogwoods, and mansions with white pillars, but it has more in common with Denver, say, than it does with Charleston.

Energetic, brash, and boastful, Atlanta gave us Scarlett O'Hara, Coca-Cola, Ted Turner and CNN. In sleepy Savannah, people like to say that if Atlanta could suck as hard as it blows, it could bring the ocean in and become a seaport. A city of, by, and for developers, Atlanta has no geographical raison d'être, no navigable river, no key mineral deposits. In the 1830s it started out as a railroad town called Terminus, the end of a regional line. The name was briefly changed to Marthasville until local businessmen decided on Atlanta, thinking that it was the feminine for Atlantic.

Atlanta is nowhere near the ocean, but it became the major shipping center in the Southeast—first with railroads, then highways, and finally air. Atlanta is a relatively new city, thanks to General Sherman. The oldest building dates from 1869. Sherman burned the city to the ground during the Civil War, not only breaking the back of the Confederacy but apparently fostering a permanent need for renewal in the hearts of Atlantans. The city, particularly the downtown, always feels as if it is in the process of inventing itself, while the surrounding neighborhoods and outlying suburbs are timeless.

Built on a ridge in the hardwood forests of the southern Piedmont, Atlanta

Atlanta new and old, from top, left to right: The downtown skyline from the highway. Ribs and blues at Fat Matt's. Swan House above Italian-style gardens. Flatiron Building in Fairlie-Poplar. Ebenezer Baptist Church in Sweet Auburn. Turn-of-the-century rowhouses on Auburn Avenue.



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is the second highest major city in the United States. Throughout the year, one has the sense of being in a forest. Atlanta is the least densely populated city in the United States, which accounts for its sylvan charms, but it also means that Atlantans drive more than any other Americans—an average 34 miles a day versus 24 in Los Angeles. As a result, Atlanta also has some of the worst air pollution in the country. The city is out of compliance with Environmental Protection Agency standards, which means that all federal funds for highways have stopped. Some real estate developers, who have gotten rich on urban sprawl and now fear that a declining quality of life will keep new companies from moving to town, have suddenly embraced the principles of New Urbanism. Rather than build conventional suburbs, they've started creating mixed-use communities that are less dependent on automobiles.

During the Civil Rights movement of the 1960s, whites fled the central city to outlying suburbs, leaving the city with an African-American voting majority. The trend has now reversed, and like so many people across the country, Atlantans are seeking more diverse and vibrant lives in the inner city; in some cases, white gentrification is pushing blacks out of their neighborhoods.

Even so, Atlanta has one of the largest black middle classes in the United States, and has long been an important cultural center for black America. Atlanta University Center is the world's largest predominantly black higher education complex, comprising six independent colleges and universities—including Spelman and Morehouse colleges. It competes with the Ivy League for America's black elite.

Although Atlanta has a subway system and the Atlanta Preservation Society (156 7th St. N.E.; 404-876-2040) offers a number of excellent walking tours, you really need a car to see the neighborhoods. One of the great pleasures of Atlanta is the charm and friendliness of the people. Newcomers are embraced, and you will be asked so often if you're moving to Atlanta that you'll wonder if you are.

DOWNTOWN: To understand Atlanta's organization, it's best to visualize it from the air. The city proper is circumscribed by the Perimeter Road (Interstate 285), which is divided into three slices by Interstates 75, 85, and 20. Within the Perimeter, Peachtree Street functions as a secondary, more linear Main Street that runs west from Downtown, through Midtown—an old inner-city residential neighborhood which is becoming a cultural and commercial center—and on out to Buckhead, the city's lushest neighborhood.

Atlanta's downtown has been demolished and rebuilt so often it's hard to make much sense of it. Skip historic Underground Atlanta (now a "festival marketplace" created by the Rouse Company) and head for Fairlie-Poplar, an intact cor- [illegible] buttressed by Centennial Olympic Park and [illegible]sity where commercial buildings are being converted for lofts. A bit like TriBeCa in New York, the area is pleasant for walking and contains Atlanta's finest turn-of-the-century skyscrapers: the Flatiron Building (84 Peachtree St. N.W.), the Grant Building (44 Broad St.), and the Healey Building (57 Forsyth St. N.W.).

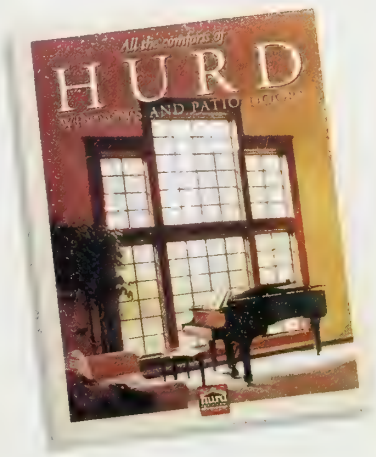
From Fairlie-Poplar, proceed by car to Sweet Auburn Avenue, which was the commercial hub for Atlanta's African-American community before the Civil Rights movement. The childhood home of Martin Luther King, Jr., it is now the proper destination for King pilgrimages. Start at Ebenezer Baptist Church (407 Auburn Ave.; 404-688-7263), where both Martin Luther King, Jr., and his father preached, and walk up to the Martin Luther King, Jr. Center for Nonviolent Social Change (449 Auburn Ave.; 404-526-8900) where Dr. King's tomb rests midway in a long reflecting pool. Across the street, the Martin Luther King National Historic Site (501 Auburn Ave.; 404-331-5190) features interactive exhibits that retrace Dr. King's role in the Civil Rights movement. The Martin Luther King Jr. Birth Home (501 Auburn Ave.; 404-331-5190) and a row of restored rowhouses suggest what life on the avenue must have been like at the turn of the century.

To get a sense of Atlanta's Victorian industrial and agricultural underpinnings, continue on to the Oakland Cemetery and Grant Park. On the way you pass the defunct Fulton Bag and Cotton Mill (170 Boulevard S.E.), one of the few remaining 19th-century industrial structures in Atlanta. Mill workers lived in Cabbagetown, a close-knit community of shotgun houses and small cottages, now a national historic district. All social classes are buried in the Oakland Cemetery (248 Oakland Ave. S.E.; 404-658-6019), from the poorest black and white paupers to Atlanta's wealthiest citizens, who built massive monuments and mausoleums, some like miniature chapels with stained-glass windows. This is an incomparable collection of Victorian funerary art surrounded by brick walls and shaded by old magnolias and oaks.

Grant Park has wooded hills, walking paths, and carriage roads, but its main attraction is the Cyclorama (800 Cherokee Ave.; 404-658-7625), the Victorian equivalent of an IMAX theater with a painting of the battle of Atlanta that dates from the 1880s.

ARCHITECTURE: The flip side of Atlanta's dynamism is deep-rooted stylistic conservatism. To the same degree that everything is in a state of change, Atlantans like things looking old and traditional. In the entire city, the Lawrence P. Klamon House (2665 Dellwod Dr. N.W.), by Surber, Barber, and Mooney, Architects, is the only notable modernist house. When Atlantans build houses, they look to the past as interpreted by Neel Reid (1885–1926) and Philip Trammell Shutze (1890–1982), the city's two most famous residential architects, both neoclassicists who studied at Columbia University and in Europe. Shutze designed Swan House, now part of the


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Atlanta History Center (3101 Andrews Dr. N.W.; 404-814-4000), a neo-Palladian mansion completed in 1928 that stands above a dramatic Italian-style garden.

Atlanta has been more adventurous when it comes to commercial and institutional buildings. The Fox Theater (660 Peachtree St. N.E.; 404-881-2110), a great movie palace from the 1920s, is decorated with lancets, arches, minarets, and onion domes. The High Museum of Art, built in 1983 (1280 Peachtree St. N.E.; 404-733-4400), is a classic example of Richard Meier's work. Clad in Meier's signature white square panels, the building dazzles in the southern sunlight. In 1984 Michael Graves designed a postmodern building with cryptlike interiors for the Egyptian and Greek antiquities at Emory University's Michael C. Carlos Museum (571 S. Kilgo St.; 404-727-4282).

John Portman is Atlanta's most famous architect and developer; his Hyatt Regency Atlanta Hotel (265 Peachtree St. N.E.; 404-577-1234) has a 22-story enclosed atrium, "bubble" elevators, and a revolving blue dome. Briefly considered revolutionary when it opened in 1967, the building is now a nostalgia trip to the late sixties.

In 1987 Philip Johnson shook up Atlanta architecture by placing a campanile on top of the fifty-story One Atlantic Center (1201 W. Peachtree St. N.E.). Atlanta's AIA guide describes it as the handsomest of all Johnson's revivalist skyscrapers. Kevin Roche and John Dinkeloo emulated Johnson in 1993, when they designed the 53-story NationsBank Plaza (600 Peachtree St. N.E.), but shocked Atlantans by leaving the cladding off the campanile, revealing the gridwork within.

NEIGHBORHOODS: In the spring, when the azaleas and dogwoods are in bloom, Atlanta's neighborhoods are dizzyingly beautiful. Trees and shrubs one might rightfully expect to be green turn pink, white, red, and lavender as if [illegible] has used the wrong crayons. In [illegible]all when the leaves change and in the winter, there's something incredibly snug and comforting about life here.

However pretty the neighborhoods are, they are also a testament to the central role land developers have played in the city and demonstrate the centrifugal force of Atlanta's growth. Inman Park, the city's first suburb, was begun in 1889 by Joel Hurt, who connected his 189-acre development to downtown with one of the country's first electric streetcar lines. The entire neighborhood, with its fine collection of restored Victorian houses and the Inman Park Trolley Barn (963 Edgewood Ave N.E.), has been placed on the National Register of Historic Places. The houses front near the street and give one a sense of how residential areas felt before the automobile. An exception to the Victorian template is Callan Castle (145 Elizabeth St. N.E.), the splendid, rambling Greek Revival mansion where Coca-Cola magnate Asa Candler lived.

In 1890 Hurt hired America's most celebrated landscape architect, Frederick Law Olmsted, to design Druid Hills, a 1,500-acre suburb for the city's gentry. Olmsted emphasized the natural terrain of the rolling, heavily forested hills by using curving roads, avenues, and a string of small parks. Olmsted's plan set the pattern for future neighborhoods in Atlanta and explains much of the city's beauty. Callanwolde, a Tudor mansion, was built on 27 acres for Asa Candler's oldest son. It is now the Callanwolde Fine Arts Center (980 Briarcliff Rd N.E.; 404-872-5338).

In 1904 Edwin Ansley developed the concept of "twin parks" as complementary amenities, the public Piedmont Park and the private suburb of Ansley Park. Ansley hired a local landscape designer who borrowed heavily from Olmsted. The 185-acre park is quite beautiful with lakes, playing fields, and a children's PlayScape designed by Isamu Noguchi.

Ansley Park was the first Atlanta suburb specifically designed for automobiles. A forested enclave that backs up to some of Atlanta's tallest skyscrapers on Peachtree Street, the neighborhood is filled with large neo-Georgian and



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neo-Tudor houses, complemented by more modest bungalows. The David Black House (186 Fifteenth St. N.E.) and the Robert Crumley House (17 Inman Circle N.E.) were designed by Neel Reid.

From Ansley Park, one can drive west on Peachtree Road to Buckhead, Atlanta's poshest residential neighborhood. Tom Wolfe described Buckhead in *A Man in Full* by writing, "The lawns rose up from the street like big green breasts, and at the top of each breast was a house big enough to be called a mansion." West Paces Ferry Road, Habersham, West Wesley—any of the winding roads and lanes will reveal residential splendors, including a number of Neel Reid and Philip Shutze houses. The two architects collaborated on the James D. Rhodes house (541 W. Paces Ferry Rd. N.W.), inspired by an 18th-century Baroque building in Venice. The C.C. Case house (2624 Habersham Rd. N.W.) is a Neel Reid rendition of an English medieval manor house.

SHOPPING: Atlanta is extremely house-proud. Hearth and home are worshiped, and the decorative arts come before all others. This passion for domesticity is fanned by a number of fine antiques shops. At 2300 Peachtree in a small shopping center of neoclassical design, Jane J. Marsden (404-355-1288) has an outstanding collection of antique blue-and-white porcelain—both English and Chinese. Just steps away, Jacqueline Adams (404-355-8123) specializes in 17th- to 19th-century furniture from France and Italy. At the Levison & Cullen Gallery (404-351-3435), Deanne Levison takes a scholarly approach to American antiques. In addition to fine furniture, she carries folk art and paintings and extraordinary pieces of southern pottery.

Another collection of shops is on Bennett Street just off Peachtree. Debe Stricklin at Cadeaux (25 Bennett N.W.; 404-355-5550) has a rakish sensibility that is more New [illegible] than Atlanta, and offers stone [illegible] molds, architectural and garden [illegible]ments. Parc Monceau Ltd Anti[illegible] Bennett



Top to bottom: Detail of mirror at Regan-Leigh Antiques. Fifties glamour at Belvedere. Davis & Fille's French country.

N.W.; 404-355-3766) is the place to g[illegible] for andirons, chandeliers, and Frenc[illegible] and Continental furniture.

The Atlanta Decorative Art[illegible] Center (351 Peachtree Hills Ave. N.E[illegible] 404-231-1720) has a rather corporat[illegible] atmosphere but nonetheless contain[illegible] jewels. Regalo Antiques (404-237-4899[illegible] is an eccentric and fanciful reflection [illegible] proprietor Carol Klotz's personality. Vin[illegible] tage painted furniture, Italian furniture[illegible] and period mirrored end tables mix wit[illegible] a 1920s translucent plastic chair straigh[illegible] out of a Fred Astaire movie. Two turn[illegible] of-the-century English collages picturin[illegible] Eton and Oxford rooms that would hav[illegible] suited Oscar Wilde just fine. Stephani[illegible] Reeves at Edgar-Reeves (404-237-1137[illegible] makes lamps of Paris porcelains an[illegible] 19th-century artifacts, and carries Eng[illegible] lish and Balinese shades.

If you're looking for a walk-in lime[illegible] stone fireplace from Avignon, try Arch[illegible] tectural Accents (2711 Piedmont Rd[illegible] 404-266-8700), a warehouse filled wit[illegible] antique English and French hay bin[illegible] stone troughs, doors, windows, and bath[illegible] tubs. Vintage textiles can be found [illegible] Hollyhock (22B E. Andrews Dr.; 40[illegible] 233-4412), a quirky shop that features th[illegible] work of local artists who turn grain ba[illegible] into pillows and antique lace and han[illegible] kerchief linen into dreamy lampshade[illegible]

Julia Carr Bayler at Belvede[illegible] (1200A Howell Mill Rd.; 404-352-194[illegible] deals in 20th-century furniture, mar[illegible] pieces evocative of 1940s Hollywoo[illegible]

Bobbie Culbreath of Regen-Leig[illegible] Antiques (3140 E. Shadowlawn Ave[illegible] 404-262-9303) takes the gallery approac[illegible] to display, carrying only a few pieces [illegible] English and Continental furniture whic[illegible] she describes as "roommakers." In a fo[illegible] mer industrial warehouse area near dow[illegible] town, Davis & Fille (1151 Foster S[illegible] N.W.; 404-352-5210) satisfies Atlantan[illegible] long-held craving for French antique[illegible]

If you are in town on the secon[illegible] weekend of the month, do what arch[illegible] tect Norman Askins and other desig[illegible] savvy Atlantans do: go to Mike Scot[illegible] Antique Market (3650-3850 Jonesbo[illegible] Rd.; 404-361-2000 or 740-569-4112[illegible] one of the biggest and best flea mar-



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kets in the South. Avid shoppers arrive at dawn on Thursday, when dealers from as far away as Chicago and Maine start unpacking their wares. Along with the junk, there's Americana, European period pieces, silver, and jewelry.

RESTAURANTS: Just twenty years ago, Atlanta's best restaurants were serving salads of iceberg lettuce, and if you wanted to eat well you ate at home. All that has changed. After delighting Atlantans for thirteen years at the Buckhead Ritz- Carlton, chef Guenter Seeger has opened a small shrine to the culinary arts: Seeger's (111 W. Paces Ferry Rd. N.W.; 404-846-9779). The decor in this white Craftsman bungalow is intimate and hushed. Nothing detracts from the softshell crab in a pistachio crust or the spring vegetables with morels. Dinner for two with wine, from $200.

At Hedgerose (490 E. Paces Ferry Rd.; 404-233-7673), the focus is less on food and more on event. Conceived for that important night out, Hedgerose purveys classic French cuisine in a 1930s house designed by Neel Reid. The rooms, formal and romantic, are reminiscent of French salons. Dinner for two with wine, about $150.

Canoe (4199 Paces Ferry Rd.; 770-432-2663) is as graceful and lazy as its namesake. Canopied patios look out on the Chattahoochee River—the perfect place for brunch. The American food is fresh and unpretentious. Dinner for two with wine, $75 to $100.

Fusebox (3085 Piedmont Rd. N.E.; 404-233-3383) is the latest rave in Atlanta, a fusion of east and west, and a stage setting for the young and glamorous. Martinis come with roasted soybeans, fried tofu is served with a sauté of fresh chanterelle mushrooms. Dinner for two with wine, about $80. Prime (3393 Peachtree Rd.; 404-812-0555) mines the same cultural veins by specializing in steaks and sushi, a 1990s rendering of surf and turf. [illegible] for two with wine, about $100.

Floataw[illegible] 1123 Zonolite Rd.; 404-892-1[illegible] farming place for a late afterno[illegible] Quiet velor sheers close off [illegible] ss-turned-



Dining in style, top to bottom: Floataway Cafe's industrial look. The chic lounge at Seeger's. East meets West at Fusebox.

dining rooms that look out through glas garage doors to a swath of Georgi woods. Seared Irish salmon on a bed c wilted cucumbers and leeks is simpl and exquisite. Lunch for two, about $4 The Food Studio (887 W. Marietta St 404-815-6677) gives its industrial settin a different spin, dark and romanti rather than airy and Asian. Located i the King Plow Arts Center, once a plo factory, the restaurant specializes in cor temporary American fundamentals– herb-roasted chicken, cold-smoke salmon, ahi tuna, green onion and al steamed clams. Dinner for two wit wine, about $100.

Don't forget two Georgia classic Built in the late 1920s, The Varsity (6 North Ave. N.W.; 404-881-1706) is a Art Deco drive-in where hot dogs, chi steaks, and onion rings are produced ar sold on an assembly line. Lunch for tw under $10. Or settle in at Fat Matt's R Shack (1811 Piedmont Ave. N.E.; 40 607-1622), a popular blues joint whe you can get an appetizer of roaste Georgia peanuts to go with your co beer, followed by succulent pork ribs o bowl of Brunswick stew. Dinner for tw under $20.

HOTELS: Atlanta has no small, Eur pean-style hotels. The Ritz Carlton Buckhead (3434 Peachtree Rd.; 404-23 2700) and downtown (181 Peachtr St.; 404-659-0400) is as close as Atlan gets, offering up traditional splend marble floors, and massive French a English antiques. Rooms in Buckhe start at $225; rooms downtown ran from $139 to $189. Four Seasons Ho (75 14th St. N.E.; 404-881-9898) i larger version of the Ritz Carlton; t lobby sports grand twin staircases th suggest a mansion of old. Rooms start $210. The more budget-minded trave might try the Marriott Residence I (134 Peachtree N.W.; 404-522-095 which occupies the old Rhodes-Have Building in the Fairlie-Poplar distri Suites with kitchen start at $129. ■

John Davidson worked for the Atlanta Journal-Constitution *and is now edito of* Texas Architect.

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Deep in south Georgia, an entrepreneur has pieced together a romantic country resort by relocating and restoring historic houses one by one

By Jane Margolies

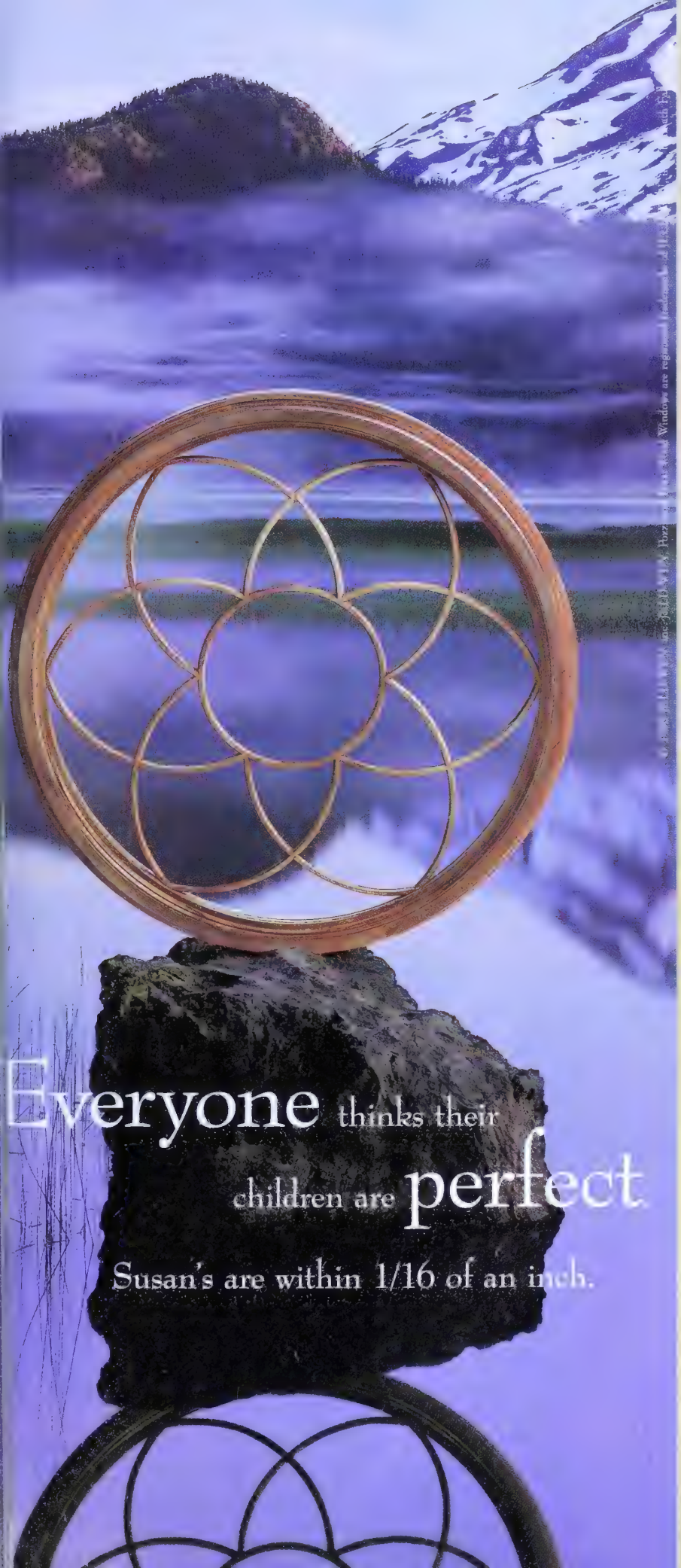
The year was 1944, and U.S. troops occupied the small German town where Bernhard Schneider's aunt ran a hotel. In its ballroom American movies were shown to entertain the officers, and in the back of that darkened room, 9-year-old Schneider gazed up at the screen, spellbound.

Those cinematic images of America—open land, shade trees, grandparents on porch rockers—stayed with Schneider as he grew up and built a successful consumer electronics company based in Munich. So in the 1970s, when casting about for an investment, Schneider decided to buy a cotton and peanut farm near Perry, Georgia. In time Chip Shelton, a local contractor, restored an 1840s farmhouse on the property—a project that turned out so well that Schneider was inspired to save other historic houses near an old stagecoach intersection and turn them into a country resort. "It's not easy making money this way," the soft-spoken Schneider says with a smile, "but it's a whole lot more interesting than stocks and bonds."

Driving onto the manicured grounds of Schneider's Henderson Village, which opened in July 1998, it is hard to believe that not so long ago this was little more than a handful of houses, an old smithy, and a barn about to tumble down. Schneider, who spends a few months every year in Georgia, purchased the houses one at a time and turned their kitchens, *(Continued on page 166)*



On what was once a stagecoach crossing, Henderson Village (all views) encompasses ten houses from 1880 through 1910, a restaurant, formal gardens, pool, aviary—as well as sheep, chickens, and even a donkey or two. The resort also offers hunting and horseback riding.





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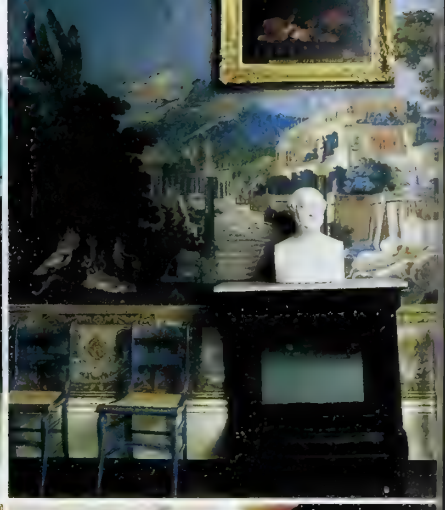
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IN HIS IMAGE

Like its former owner, The Hermitage—Andrew Jackson's Tennessee house—has an imposing exterior, is formally dressed, and reveals a warmly domestic heart

By Carol Prisant

Andrew Jackson—lawyer, Democrat, hero of the Battle of New Orleans, president of the United States—had little or no interest in decorating. At The Hermitage, his Nashville, Tennessee, plantation, his daughter-in-law and "decorator" waited in vain for instructions about favorite paint colors, fabrics, or new parlor chairs. Instead, "Old Hickory" ("tough as Tennessee hickory," declared his loyal troops) was mightily interested in convenience and expense. He did, however, proffer this terse admonition: "Keep the bed posts plain or you won't be able to keep them clean." Today, contemplating the portraits of Jackson at the Hermitage—the lean-jawed stern visage, the mane of hair, the deep-set, piercing eyes—one is utterly certain: Those bedposts would have had not a jot of carving at all. They would be absolutely, dustlessly, plain.

As plain as the man, in fact. Allegedly log-cabin born and wholly self-made, Jackson was far from self-contained. His fiery temper got him into brawls and duels (he bore a bullet near his heart most of his life), and it was generally believed he always kept loaded pistols ready to defend the honor of his wife, Rachel. Theirs was a love match, but Rachel had been married before, and she and Jackson had mistakenly wed before her divorce was official. Unhappily, during his presidential election campaign, Jackson's opponents >



The Hermitage, clockwise from top left: Cedars at the approach to the house. Jackson's library was functional and spare. Scenic French paper in the hall. The gilt sword presented to Old Hickory by the grateful state of Tennessee. A Ralph E.W. Earl portrait of Jackson above the stylish sideboard. The front parlor, with curtains of silk damask from Scalamandré. A New York silver teapot on the back parlor center table.





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Mohawk makes the room





Jackson's ground-floor bedroom (above, both views) adjoins his library; antique wallpaper is combined with a Scalamandré reproduction of the original chintz; a portrait of Jackson above his mahogany dresser, and over the mantel across from the bed, his wife's portrait, hung so he could see it last thing at night and first thing in the morning. Above right: In a fashionable bedroom, a Federal mantel framed from the fire. Below right: The bed is draped in dimity from Brunschwig & Fils.

accused her of adultery and bigamy, and she died—some say of shame—in 1828, a month before he took office. The Hermitage partially burned in a fire in 1834, and Jackson moved back to their refurbished home alone. (His one request had been that the hall be papered with the French scenic paper Rachel loved.) Living with Jackson there, however, were his wife's extended family, his adopted son and his wife, and five boys under twelve, for despite that forbidding countenance, he was devoted to his family. "After his wife died," says Hermitage curator Marsha Mullin, "Jackson was so forlorn he invited half of Tennessee to live with him."

But what better house for permanent houseguests? With six bedrooms, it was initially constructed in the (already outdated) Federal style in 1821, added to ten years later when Jackson's increasingly public persona seemed to require a more substantial house and, finally, after the fire, rebuilt in the fashionable Greek Revival style: white, with the requisite impressive columns and—because this was the South—shadowy porches, an airy center hall, and numerous long windows. Today the Hermitage is furnished to its 1834–1845 incarnation and—rare in presidential homes—contains Jackson's own furniture, a unique circumstance made possible by the fact that it became a museum before his last descendent moved out. Consequently, his first-floor suite—the bedroom and library—is arranged exactly as sparsely and idiosyncratically as it was for the somewhat infirm man who, at 70, retired from Washington. His reclining chair and "campeche" chair, sofa, four matched bookcases, and the necessary spittoon are casually grouped around, and on, straw matting, and not on carpet (one of Jackson's other economies). But the front and back parlors are lushly carpeted, curtained in rich red silk, and furnished with high-style American Empire furniture, bought in Philadelphia and upholstered in matching black horsehair. Four of the bedrooms are hung with period French wallpapers, although their curtains and bed hangings are reproductions of originals—as are the blue-painted, gilt-stenciled dining room "fancy" chairs lining the hall. The dining room itself was unusually easy to keep: a painted floor cloth, no heavy curtains, and plain washable paint—not the fashion then—on the walls. Its current Prussian blue (slightly shocking to visitors) is the original and stylish color. One presumes Old Hickory liked it. We know he liked his daughter-in-law. She seems to have been able to combine an eye for fine decor with a finely honed instinct for domestic harmony. For on the sideboard is carved. ■

For more information on visiting The Hermitage, call 615-889-2941.









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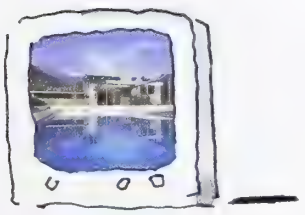


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House Beautiful
OCTOBER 1999





VIEW TO THE SOUTH

ve been going to the High Point, North Carolina, furni-re market for so many years that the directors of the Inter-ational Home Furnishings Center gave me a lifetime gold ass to the exhibition buildings. Every spring and fall, a oup of House Beautiful editors makes this migration, along ith the rest of the design world. Accommodations are arce, and touring hundreds of showrooms is exhausting, t the funny thing is, I like it. Over the years many of the anufacturers and designers who exhibit have become ends of mine, and I, a midwesterner who now lives in New rk, have come to love the South and its strong affinity to me and the decorative arts.

Last October in High Point, we had a brainstorm. In addi-n to covering the market, why not take our readers on a rsonal tour of southern decorating? Why not indeed.

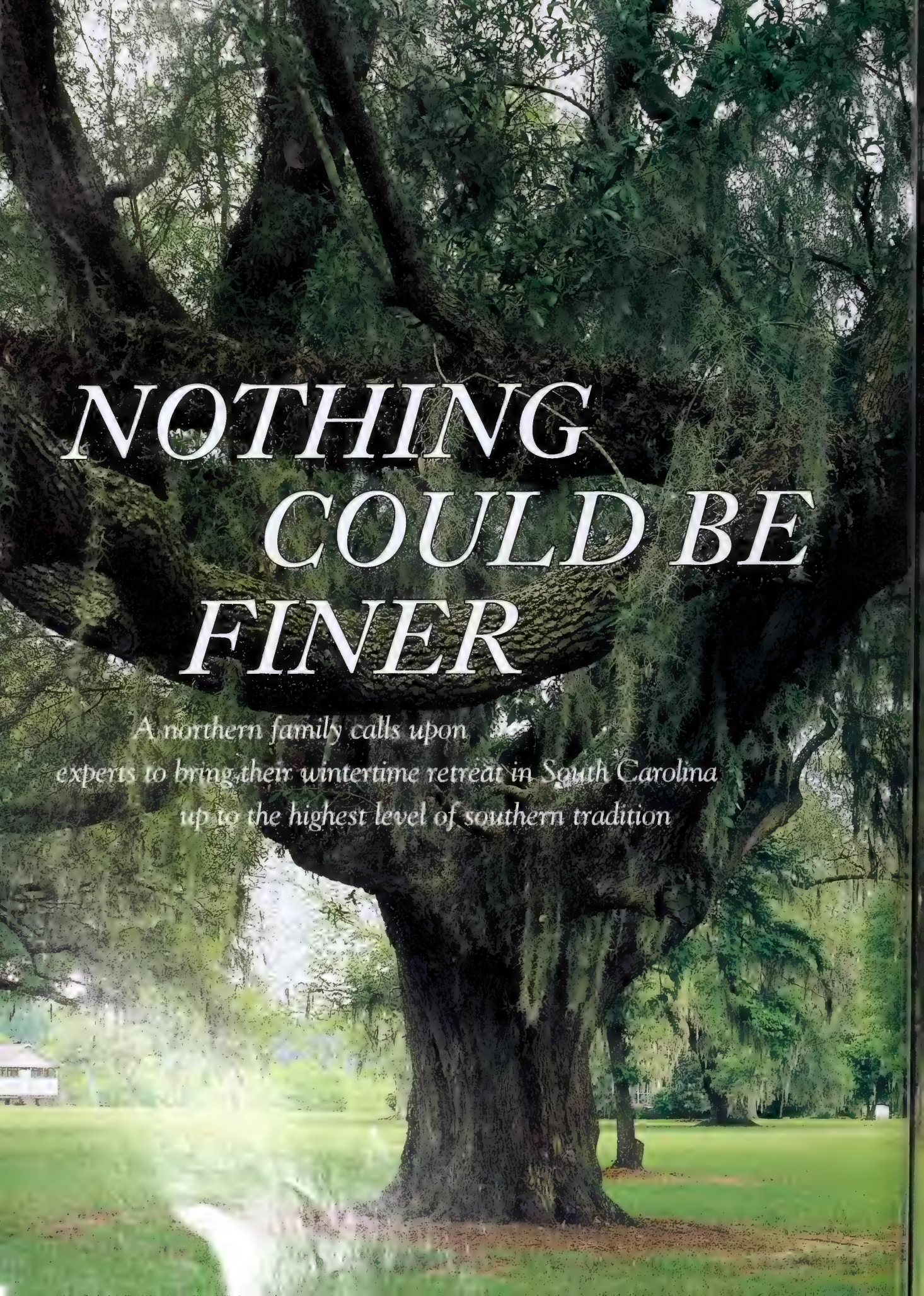
So our editors photographed historic sites, old plantations d their gardens, modest spaces and modern ones. We vis-d new design centers, antiques markets, restaurants, shops, alers, and decorators throughout the region. We even collected recipes for that most southern of delights, the home-made biscuit—fluffy biscuits and flat ones, cream and cheese and bacon biscuits to have with everything from ham to strawberries. And it is all gathered on these pages.

Lest anyone think that we consider southern California part of the South, be assured that we had a special reason to include a Palm Springs story in this issue. Richard Neutra's world-famous Kaufmann House, built there in 1946 and brilliantly restored by its new owners, will be the centerpiece of a new House Beautiful television show that debuts this October 10th. The 13-episode series, produced in cooperation with House Beautiful and its editors and hosted by New York City's first lady, journalist and anchorwoman Donna Hanover, will air Sunday mornings at 11 A.M. E.S.T. on the A&E cable channel.

We are proud that our 103-year-old magazine will become a television program as we fast-forward into a new electronic era. I will be watching it just before I head for High Point, and I hope you will join me.

Louis Oliver Gropp

EDITOR IN CHIEF



NOTHING COULD BE FINER

A northern family calls upon experts to bring their wintertime retreat in South Carolina up to the highest level of southern tradition



Set amid 900 acres on South Carolina's Cooper River, the veranda-wrapped mansion house at South Mulberry Plantation, built circa 1835 and recently restored by Charleston architect Glenn Keyes, stands in a grove of century-old live oaks dripping with Spanish moss.

By Martin Filler Photography by Scott Frances Produced by Sarah Kaltman Canto

Though the classic southern plantation house is one of the most enduring icons of American architectural history, it has been an endangered species since the Civil War laid waste to many of those romantic symbols of regional pride. The threat to the surviving manor houses has never ended as changing agricultural practices led to the neglect and depredation of many more. One such example was a plantation in the South Carolina low country some 25 miles north of Charleston. One of an imposing row of stately country homes fronting on the Cooper River, South Mulberry was built around 1835, when the owner of the adjacent Mulberry Plantation, dating to 1711, divided his 1,800-acre estate and gave half of it to his daughter as a wedding present.

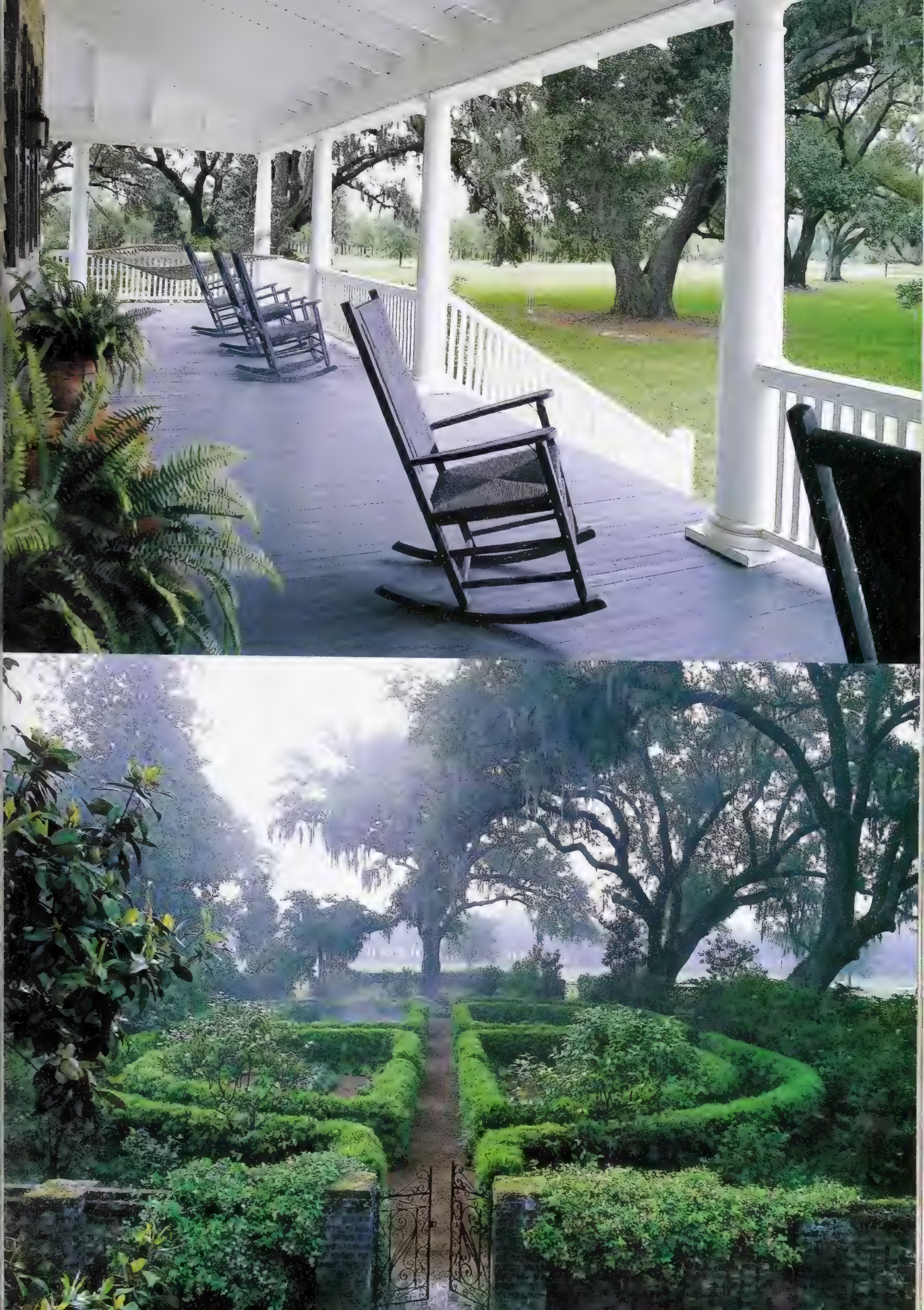
By 1993, this handsomely proportioned structure had fallen into almost terminal ruin. It had been uninhabited for half a century, before which it had been headquarters of a duck hunting club, hardly a recipe for careful maintenance. Fortunately it became available to the New York couple who since 1988 had been enjoying winter vacations in the earlier plantation house, and so they were able to reunite the properties. Just as fortunately, they engaged Charleston architect Glenn Keyes to supervise the restoration, and asked their friend Mark Hampton, a man who responded faultlessly to strong architectural settings, to help decorate it. The aim was to create a comfortable guesthouse for the couple's children and grandchildren, respectful of the venerable character of the place but without any hint of preciousness.



"A lot of the original architectural features were intact," recalls Keyes. "It was never an ornate house, but it was a very fine one, with elegant detailing, though simple. To avoid a wholesale replacement, we evaluated and analyzed the historic fabric and retained and preserved as much of it as possible. Because the house had been unpainted for so long, the cypress siding needed a fair amount of work. But rather than remove all of it, we selectively took out the parts that were most deteriorated and saved whatever we could. That allowed us to keep a patina of age and not have it feel over-restored, like so many other historic buildings. To be part of salvaging a wonderful house like this is really what makes my job worthwhile."



Mark Hampton created warm interiors in keepin with the building's unpretentious style. Tw side-by-side parlors were turned into a billiar room (above) and a sittir room (left). Fern-patter fabric, Clarence House; Elizabeth Eakin carpet. Opposite above: The veranda, focal point of plantation-house sociability. Opposite belo The old garden, though wildly overgrown, could reclaimed by designer Beverly Rivers thanks t its strong surviving structure of walls, pathways, and brick-edg beds. Bordered with clipped yew pine (Podocarpus macrophyll and centered with camellias, the circular central bed is shaded b live oaks and magnolias





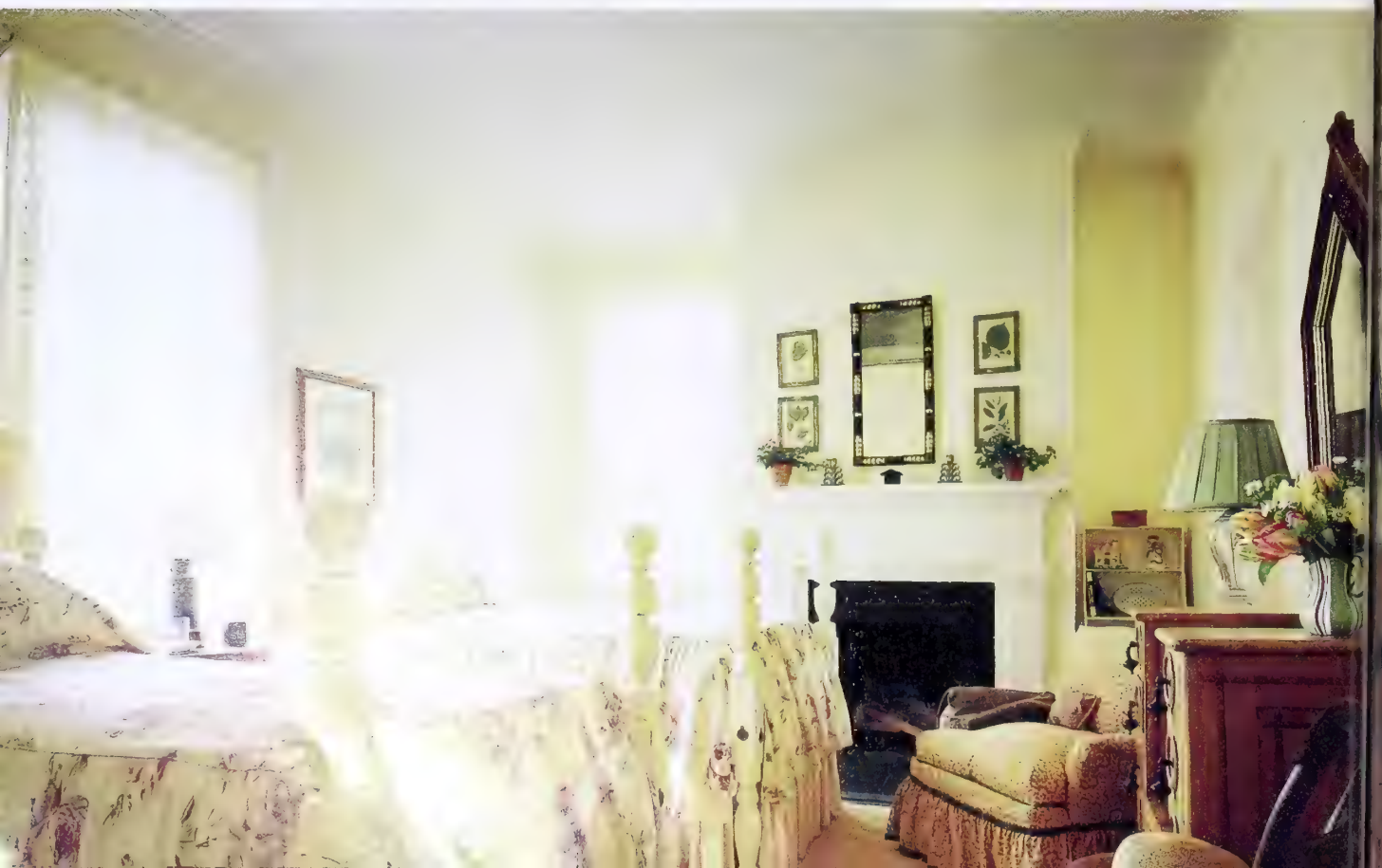


The dining room, less grand than those in many other southern plantation houses, has a gray-and-white-painted floor, Clarence House wallpaper, and is furnished with many of the owners' discoveries, including the white-painted ladderback chairs and a pair of circular window frames. Tole chandelier and mahogany butler's sideboard from English Country Antiques, Bridgehampton, New York.

FOR MORE DETAILS, SEE READER INFORMATION



In two guest rooms, suites of fancifully painted American "cottage furniture," circa 1870, stand out against off-white walls and simple white curtains. In one of them (opposite), twiggy 19th-century camp chair echoes bedside lamp. In the other (above), Mark Hampton, as he did throughout the house, restricted colored paint to dadoes, window frames, and crown moldings. Cowtan & Tout chair fabric. Striped cotton carpet from Thomas K. Woodard, New York. Below: Guests love the smallest room for its cozy comfort.





A PEACH OF A JOI

Dan Carithers turns a pleasant but unremarkable Atlanta house into the gloriously furnished "flower bower" its owner was seeking and gives rooms more architectural presence than she ever dreamed of

By Christopher Petkanas Photography by Jeff McNamara Produced by Dara Caponi



A confident mix of English (mahogany pedestal table), French (Louis XVI armchairs), and Swedish (gilded 18th-century mirror) antiques urnishes the living room. In a house filled th sumptuous window treatments, these in a Pierre Frey silk stripe outrank the thers. Sofa fabric, Bergamo; floral on club chair, Greeff. Carithers added arches throughout to soften the transitions from room to room and to break the onotony of a long second-floor hall (right).

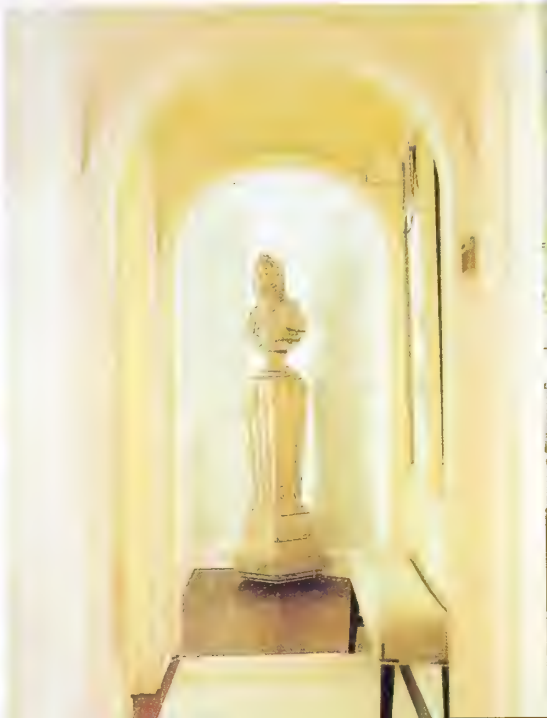


His years as merchandising director for home furnishings at Rich's department store have served Dan Carithers well in his current career as a full-service decorator. "In my old job I had to be able to do French, English, country, modern—anything that was thrown at me," says Carithers. "So when this lovely southern lady came to me asking for 'a flower bower,' I was ready for her and I loved the challenge."

Effusive yet elegant, with the delicious come-hither blush of a slightly overripe Georgia peach, the bower in question occupies a late-1970s Regency-style four-bedroom house in Buckhead, one of Atlanta's poshest neighborhoods. To give the structure a dignity it did not originally claim, Carithers whitewashed the red brick facade and added a magnificent slate roof that took a big bite out of the budget. Inside, with the help of architects Peter Block & Associates, he introduced graceful arching doorways, crisp fluted pilasters, classic crown moldings and more. Cabinets snuggled below some of the windows "are just like the ones you see in those stylish Connecticut houses built in the twenties," says Carithers. "I had to use them."

With their joyful salad of prints, high-calorie window treatments, and mostly 18th-century English, French, and Swedish antiques, Carithers's schemes have a persuasive voluptuousness that helps put pretty decorating back on the map. Numerous gaily painted pieces of furniture in their original finish drive the look home.

"The one ingredient everyone re-





"Southern houses were full of brown furniture when I was growing up," says Dan Carithers. "Now there's more of a mix, including a lot of painted pieces you wouldn't have seen before." The library (right) embodies what the designer considers the new southern style, with a Scalamandré chinoiserie linen toile at the windows and coordinating wallpaper, Swedish armchairs painted with classical decorations, a Regency tole tray on a modern base, and traditional upholstery in muted tone-on-tone velvet from Cowtan & Tout. Above: Modern equipment and antique furniture make an efficient, warm kitchen. Below: It took Carithers two years to amass the 18th-century celadon in the stairwell.









sponds to here is softness," notes Carithers. "Every object we bought, every chair we placed, every valance we hung contributes to a feeling of soothing calm. Paint colors—the palest blues, greens, and apricots; a yellow so faint it's practically vanilla—were chosen for the same effect. Southern women are strong as steel under all that rustling taffeta, but they're also famously easy to be with, a quality I wanted the house to reflect. This is a flower-lover's place—the owner adores growing them, picking them, arranging them—and I indulged her at every turn." Indeed, flowers nod their heads on everything from luscious upholstery cottons, wall coverings, and needlework to exuberant trumeau carvings, wall-hung porcelains, and custom-woven English carpets.

For all its trophy artwork, furniture, accessories, and fine architectural elements, Carithers kept a firm hand on the total effect. "I'm always looking for ways to take a room down a few notches, to make it less fussy," he says. In the chinoiserie sitting room, a fieldstone hearth relaxes a French limestone mantelpiece. The provincial sideboard in the dining room is a lot less dressy than the gilded trumeau above it, and it is laden with baskets. Balancing a bedroom's ruched headboard and rather important curtains is a plainspoken early French country chest.

"For every grand gesture," says Carithers, "a humble one.

Discreet classical pilasters and strong crown molding were architectural details Dan Carithers added to the dining room (both views). Curtains, ıair backs, and delicate French 19th-century daybed are all in the same peachy silk taffeta check from Brunschwig & Fils, and the chair fronts are an amusing palm-tree cotton print from China Seas. Chairs are painted palest green, a color seen throughout the house. The arrangement of country deboard, gilded trumeau mirror, French court chair, and baskets is signature Carithers. Antique rovençal chandelier from Betty Jane Bart Antiques.







The owner's love of flowers is reflected in her cool celadon-and-white bedroom (opposite and below right) and adjoining sitting room (above right). Manuel Canovas fabric on bergères and at windows. Donald Kaufman paint. Flowers are the subject of the Redouté prints above the 18th-century dresser, Coalport dessert service hung on wall, and needlework bench; rug has stylized fleur-de-lis. Above: In a guest bedroom, Sanderson wallpaper and print on footboard and chairs. Below: A second bedroom is drenched in one Cowtan & Tout print, with a surprising plaid canopy lining.

FOR MORE DETAILS, SEE READER INFORMATION







A Good Move



Uprooted from its home ground and transplanted 25 miles away, this 1830 backwoods Georgia house has been meticulously restored and decorated with the vivid colors and formal furniture the original owners would have loved





Miles Whitfield's Roman Revival house (above), recently relocated to Newnan, Georgia, has four rooms downstairs and two upstairs. Regency-style bookshelves in the library (left) were copied from a house in Baltimore. Below: Regency sofa fabric is from Clarence House. Most of Whitfield's antiques were made in Boston, New York, or Baltimore, major suppliers to southern markets.







By Elizabeth H. Hunter
Photography by Erik Kvalsvik
Produced by Dara Caponigro

"It's an awful feeling to see your house speeding down the road," says Miles Whitfield, who followed the two flatbed trucks that took his 170-year-old house, divided in half, from its original site in La Grange to Newnan, Georgia. On those trucks was something he had been in love with for fifteen years, ever since he saw it on a field trip in architecture school. The house had stood in a wasteland of textile mills, but he was smitten with its symmetry, slender columns, and fanlight. "This was as good as it got in the backwoods of Georgia," says Whitfield.

The architect kept tabs on the place until he learned in 1995 that he could buy it if he would move it out of the way of a future warehouse. He chose a new site in Newnan, a town with a strong stance on preservation: "More than 400 buildings from the 18th and 19th centuries are still standing in this county. I knew my house would be safe here."

Before he moved it, Whitfield studied the building. Under layers of old paint he discovered good plaster made of deer hair, river sand, and lime, as well as original colors: sky blue and two strong greens. "Early-19th-century southerners loved saturated color," says Whitfield. "They liked French wallpapers for the same reason—the colors were more vivid than those made in England and New England—and because superior French printing methods made the patterns uniquely crisp." In his own hall Whitfield hung a reproduction of a French design, chosen because the colors came close to those that he had uncovered—shadow lines of cream and gold where wallpaper dye had bled through to the plaster.

Of his rather cosmopolitan furnishings, Whitfield, who has consulted old inventories of Georgia houses similar to his, explains that although the first owners were planters of relatively modest means, "River trade gave these country people access to high-style furniture." Home-owners throughout the South ordered furniture, fabrics, wallpapers, even window hangings from merchants and workshops in cities along the East Coast, where styles were set by Americans who had traveled to Europe. "One of the great influences on decorative arts in this era was the Grand Tour," says Whitfield.

The architect's most spectacular find was the original dogleg staircase—enclosed and utilitarian—sealed off in a first-floor back room. "It inspired me to take out the 1880s stair in the center hall," he says. "The space is much more dramatic without an interruption." The ballroom-size hall sweeps from front door to back, twelve feet wide and forty feet long. In it are four elegant chairs made in New York in the Biedermeier style. "Remember when we thought houses this far inland should have rustic pine furniture?" asks Whitfield. "I hope that's changing."

Reproduction French wallpaper (left) by Galicar through Carleton V matches colors Miles Whitfield discovered while scraping paint. Original faux-maple graining uncovered during renovation suggested the treatment of hall wainscoting.

FOR MORE DETAILS, SEE READER INFORMATION

"The house is rough by Charleston standards, but this was the frontier. For the time and place it was remarkably refined"



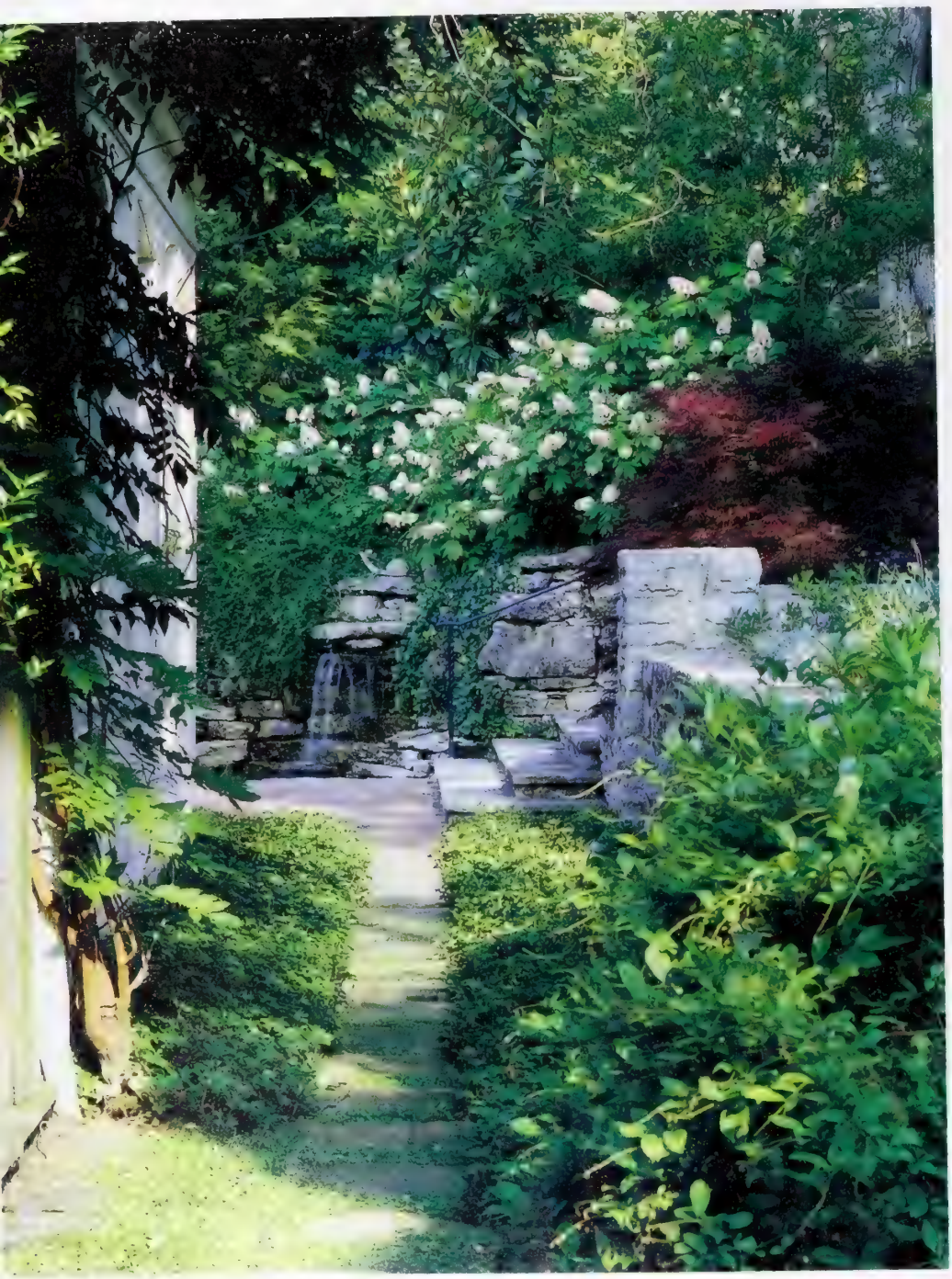
Although he is convinced the airy center hall (above) was used as a sitting room in summer, Miles Whitfield likes the sweep of space uninterrupted by excess furniture. Mosquito netting similar to that draped around the back porch (below) was seen throughout the 19th century. Right: The suite of furniture in the front parlor is George IV–style. Its black moiré covering is from Scalamandré.







Set in Tennessee Stone



A miniature waterfall cascading down the retaining wall in Linda and Rock Morphis's back garden (left) spills into a small, organically maintained pond where the Morphis children splash in hot weather. Lotus and pickerel ru thrive in the pond (opposite), and above a lush medley of oakleaf hydrangea, Magnolia grandiflora *'Bracken's Brown Beauty' and weeping cotoneaster provide year-round texture and color.*

Landscape architect Ben Page creates a rustic mood for a [illegible]ville garden with lushly informal plantings and walls of roughly cut limestone

BY HILDA [illegible] PHOTOGRAPHY BY JOHN HALL
[illegible] BY ELIZABETH H. HUNTER





The riches of the Morphis garden gradually reveal themselves. A narrow entry courtyard (left), not visible from the lawn and driveway, provides a delightful sense of discovery when visitors reach the house. Below: The loggia is shaded in spring and summer by luxuriant wisteria; wood burning in the huge fireplace takes the chill off all but the coldest days. An informally planted perennial border (opposite) circles the loggia and offers a profusion of blooms: Verbena bonariensis, Tradescantia, *and* Adenophora confusa.

FOR MORE DETAILS, SEE READER INFORMATION

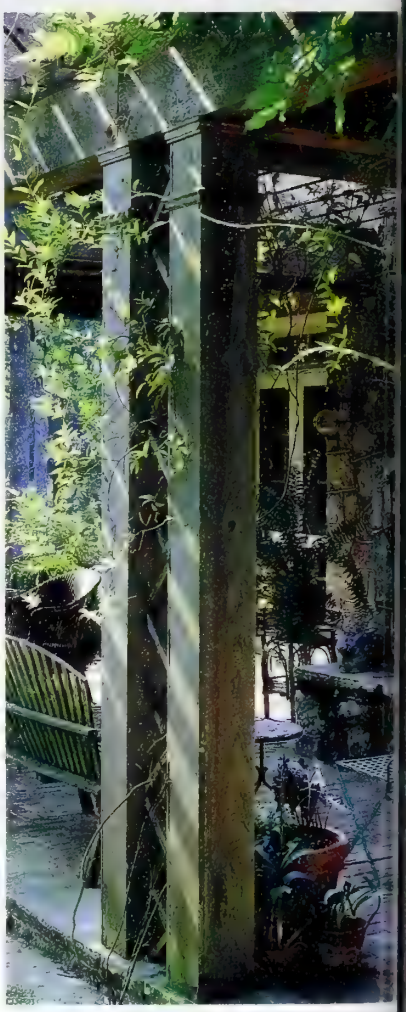
Real estate agents described it as a "teardown"—a tiny, unrenovated 19th-century cottage sitting awkwardly on its lot in Nashville's Belle Meade district—and most people house-hunting in the posh neighborhood agreed. But not Linda Morphis. She took one look and said, "This is it" when she discovered the house with her husband, Rock, and their friend, the landscape architect Ben Page.

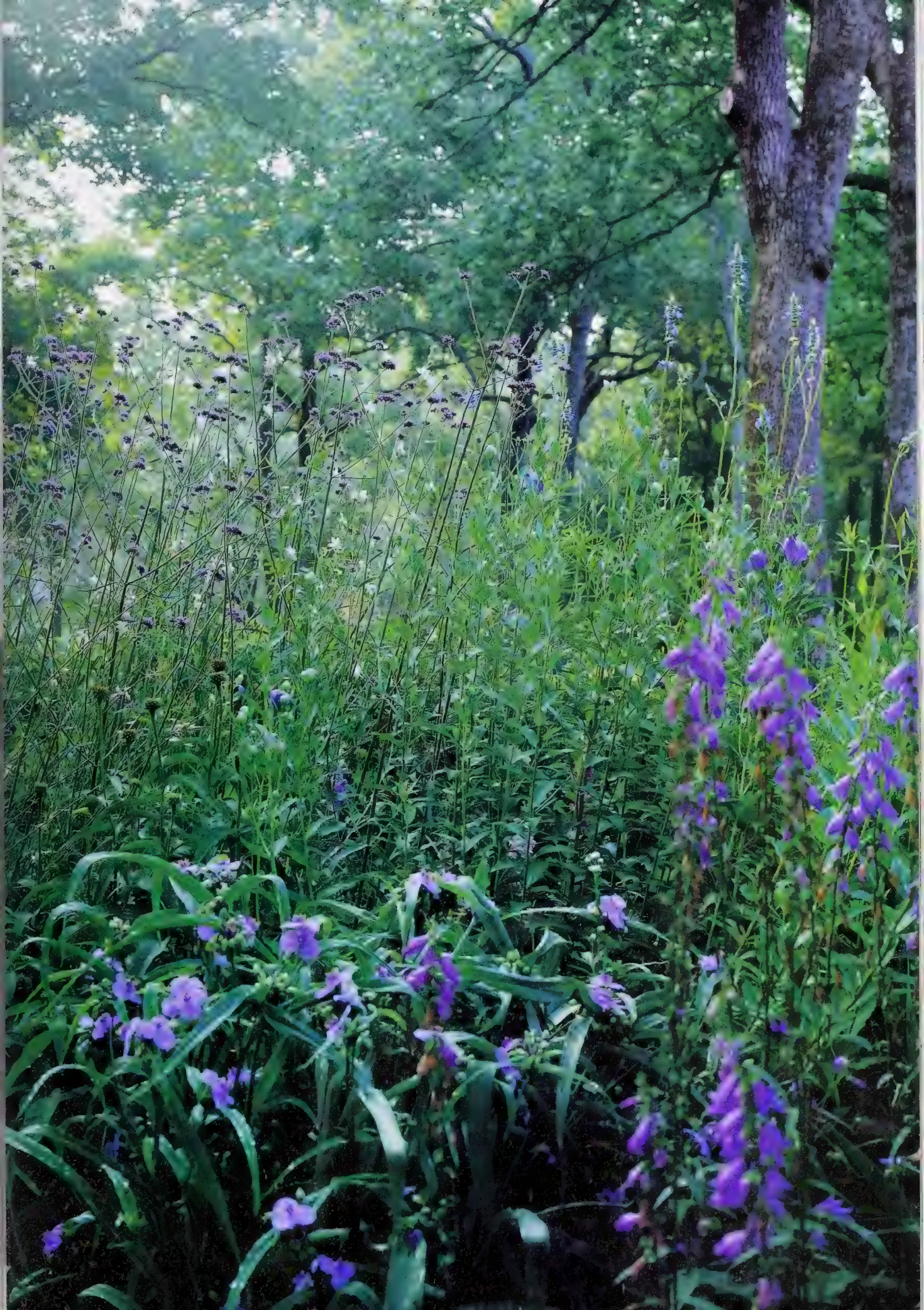
Page, who worked with the Morphises and Nashville architect Mark Harrison at every step as they expanded the Dutch colonial cottage in three phases, admires the way the team maintained its quirky character. He created a similar mood for the landscape, using roughly cut stone and informal plantings. "I didn't want the garden to imply that the house is grander than it is," he says.

Although additions extended the house toward the center of the lot—it no longer looks stuck in a back corner—its position at the rear of the property meant that there was little space for the backyard living areas the family craved. Page gained precious footage by carving out the bank that slopes sharply uphill behind the house. He then built a retaining wall of Tennessee limestone laid in an "organically naturalistic way." With water spilling out between the rocks, the wall does double duty as a waterfall. Page planted evergreens that look good in all seasons.

During phase two of the renovation, Page added a narrow front courtyard laid with hand-molded brick. Traditionally clipped boxwood hedges surround beds of sprawling herbs—a fresh, unorthodox look for a entry garden. Phase three focused on outdoor living spaces: an Arts and Crafts–style loggia and a spacious screened porch cooled only by the lazy swirl of ceiling fans. "Before we sealed ourselves in air-conditioned rooms everyone had this kind of outdoor living room," says Page. "They're part of the regional [illegible] of the South."

With house a[illegible]gging the rear of the property, the Morphis family is sheltered from street [illegible] by a great expanse of lawn dotted with hundred-year-old trees. Each of [illegible] has a companion tree of the next generation coming along, ready to take ove[illegible]er succumbs to age. In spring 10,000 daffodils bloom in the peaceful, parklike [illegible] elighting passersby.









Low-Country High Style

In Charleston, above a humble 1816 ground-floor cabinetmaker's shop where Robert Hicklin now sells paintings, there remained architecturally refined residential spaces—a not uncommon urban configuration. The art dealer decorated them with period pieces and now lives over the store in style

BY ELIZABETH H. HUNTER
PHOTOGRAPHY BY JEFF McNAMARA
PRODUCED BY DARA CAPONIGRO



Robert Hicklin hangs favorite paintings in his drawing room: a Thomas Wightman still life over the fireplace (opposite) and a John Adams Elder genre painting above the New York–made breakfast table, circa 1815 (above left). The mantelpiece, taken from a Charleston house razed in the early 1900s, was found in that city at Estate Antiques on King Street. The classically carved Massachusetts sofa, similar to one at the Essex Institute in Salem made by Samuel McIntire, is covered in a Scalamandré taffeta moreen. Mahogany faux-graining for doors and faux marble on baseboards was found under layers of paint and restored. Left: Marble-top center table, c. 1820, and armchairs, c. 1835, were both made in New York.

Rooms with fine woodwork, twelve-foot ceilings, and tall windows are not what come to mind when we hear about "living over the store." But art dealer Robert M. Hicklin, Jr., points out that beautiful upstairs rooms were important to the original tenant of the 1816 building he bought in Charleston more than three years ago: The cabinetmaker worked on the ground floor but showed off his wares on the upper floors.

Ground-level workshops "were always dog-plain," says Hicklin, and his had been changed so many times that he felt no qualms about remodeling to create a gallery for his paintings, all southern, from 1840 to 1950. On the other hand, he wanted to faithfully restore the rooms above because they retained so much rich architectural detail—unusual in a house this age. To help find an expert in restoration and decoration, Hicklin and his wife, Jane, turned for advice to Tom Savage, then director of museums for the Historic Charleston Foundation, who introduced them to Thomas Jayne, a New York designer.

Jayne, a history buff, chose Gallier Diamond, a documentary wallpaper from a historic New Orleans house, for a small office, then took the color scheme from the paper.

The furniture—fine period pieces made in northern cities—is equally appropriate. Although Charleston was one of the country's important cabinetmaking centers in Colonial and Federal days, "the city also had a history of importing goods from up north," says Jayne. He and his clients would have loved to include more local pieces, but they have become extremely rare in today's market because they are being scooped up by museums and by southern collectors proud of their heritage.





"Wallpaper is wonderful for showing off paintings," says Thomas Jayne about the Brunschwig & Fils reproduction (top right). Valance silk from Claremont. Armchair and linen press are contemporaneous with the house. Near right: The 1816 house where Rob Hicklin (far right, on the second-floor balcony) lives. Opposite: South Carolina b

FOR MORE DETAILS, SEE READER INFORMATION



wallpaper

Just as subject to style changes as any other decorative element, the wallpapers in demand these days tend to have subtle patterns and limited, often two-color palettes. Our editors frame their favorites

Photography by Jonn Coolidge Produced by Dara Caponigro and Frouwkje Pagani



Zoffany's Au[illegible]on paper makes our backdrop. Left page: John Rosselli's chair sets the stage for Country Swedish's Baltzar paper. Right [illegible] 1. York Annamarine Gold by Hinson & Co. 2. Katzenbach & Warren for Imperial Home Deco[illegible] Group's Historic [illegible]leston Vol. 1. 3. Villa D'Este by Noblis. 4. A Rose and Tassel border at Travers. 5. Zoffany's Lucca. 6. M[illegible] by Zoffany. 7. Palm stripe at [illegible]ristopher Norman. 8. Katie by Travers. 9. Morris & Company's Indian paper. 10. Cole & Son's Clandon. 11. Anna Maria at Christopher Norman. 12. Avignon by Zoffany. 13. Carleton V's Holland [illegible] Mona by Country Swedish. 15. Lincoln by Cole & Son. 16. Morris & Company's Sunflower. 17. Le Pecheur [illegible] by Monkwell at Lee Joja. Period and replica frames from Gill & Lagodich.


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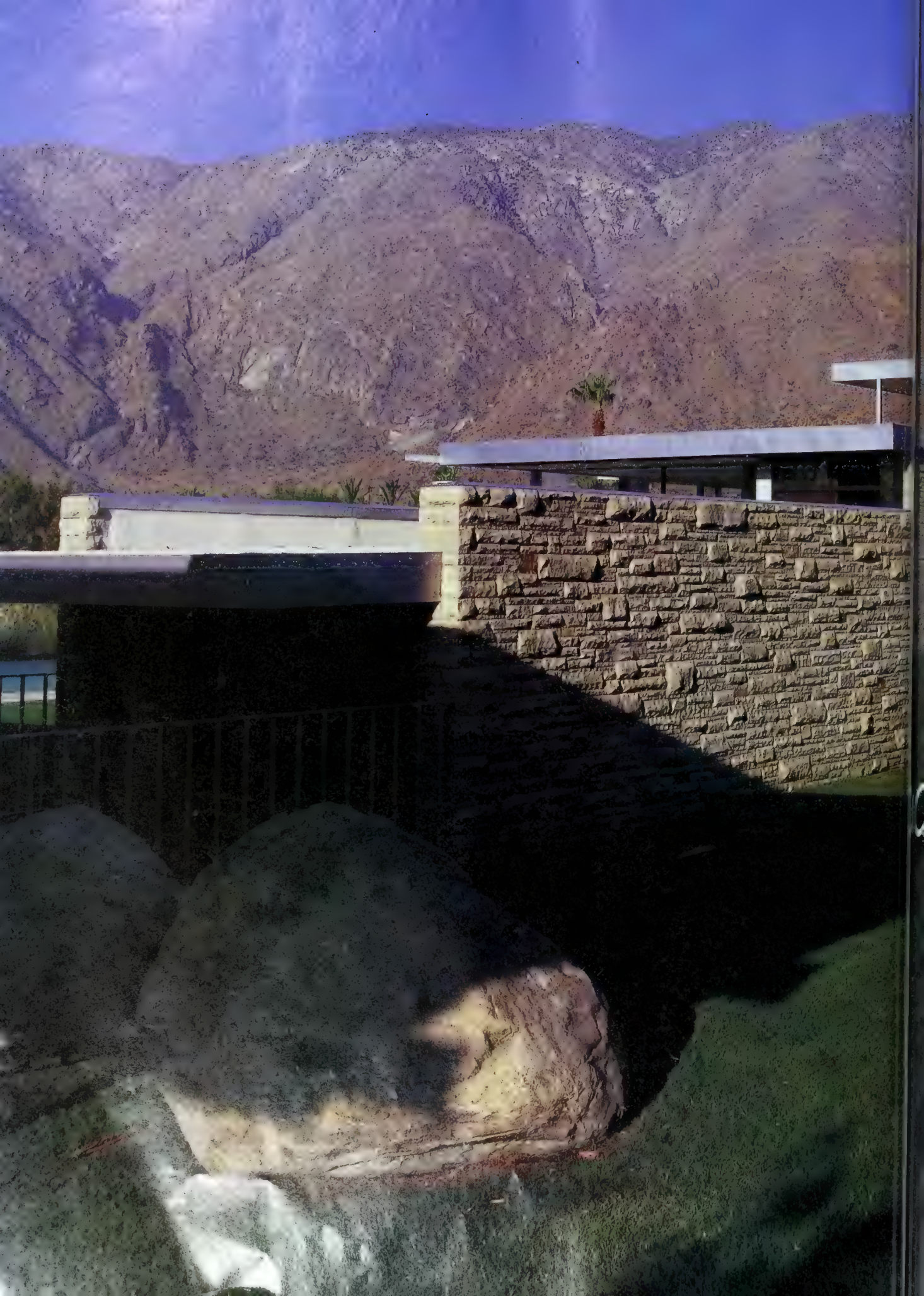


Background wallpaper, Nina Campbell's soft yellow print Ovington is available at Osborne & Little. Framed wallpapers. 1. Ashley by Celefa.. and Fowler at Cowtan & Tout. 2. Firenze; 3. Tours; 4. Aubusson Damask al by Zoffany. 5. [illegible]uming Daisy by Mot[illegible] De[illegible]igns. 6. Ovington by Nina Campbell at Osborne & Little. 7. Motif Designs Quincy. 8. Pyrrhus at Bo[illegible]sac Fadini. 9. Peabody Stripe by Motif Designs. 10. Historic Charleston Vol. 1 by Katzenbach [illegible]a for Im[illegible]ric[illegible] H[illegible]e Decor Gro[illegible]. 11. Morris & Company's Poppy is available at Sanderson. 12. Greta by Waverly. 13. Zoffany's Lucca. 14. Marblehead by Motif Designs.



5. *Damask fern by York at Design Group.* 16. *Strafford and* 17. *Duxbury Shells by Motif Designs.* 18. *La Declaration awn by Pierre Deux.* 19. *Lyons, Colefax and Fowler at Cowtan & Tout.* 20. *Age of Grandeur Bamboo by Hines & Co. York's Sunflower at Design Group.* 22. *Cooper-Hewitt Vol. 1 by Katzenbach & Warren at Imperial Home Decor Group.* 23. *Brunschwig & Fils' Empire Diamond.* 24. *Wallflower by Clarence House Imports.* 25. *Zoffany's Tulip Panel.* 5. *Greville by Cole and Son.* 27. *Arbury by Cowtan & Tout.* 28. *Americana by Waverly. Frames from Gill & Lagodich.*

FOR MORE DETAILS, SEE READER INFORMATION





desert star

In Palm Springs, California, Richard Neutra's Kaufmann house, a landmark of midcentury modernism, is rescued from demolition and painstakingly restored by a dedicated couple

BY MARTIN FILLER
PHOTOGRAPHY BY DAVID GLOMB AND JULIUS SHULMAN
PRODUCED BY BEVERLY MCGUIRE SCHNUR

Saved from the wrecking ball by new owners Beth and Brent Harris, the Kaufmann house proudly spreads its wings at the base of the San Jacinto Mountains. In the restoration by architects Marmol & Radziner, stone used to repair walls was taken from the same quarry in Utah that supplied the material in 1946.





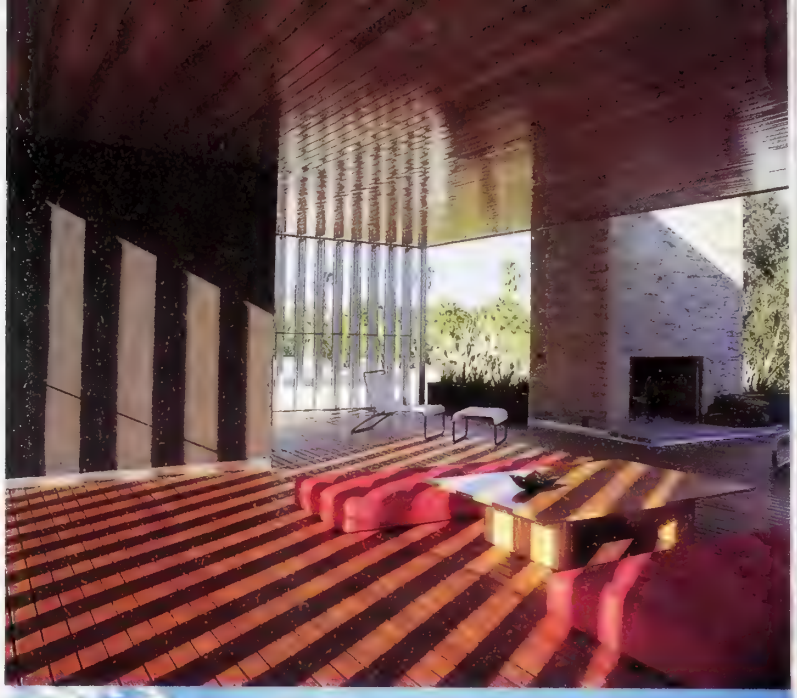
In 1935, the Pittsburgh department store owner Edgar Kaufmann, Sr., made architectural history by commissioning Frank Lloyd Wright to design Fallingwater, the most celebrated of all modern houses. Ten years later, when Kaufmann decided to build a winter vacation retreat in the desert resort of Palm Springs, California, he made creative lightning strike again, but not in the way that might have been expected. Despite the vigorous urgings of his son, the architectural historian Edgar Kaufmann, Jr.—who had prompted the earlier masterpiece and pressed for a return to his teacher Wright—the tycoon instead went to a thoroughly different kind of modern architect, the Viennese émigré Richard Neutra. In doing so, the elder Kaufmann gave life to yet another work that is now on most critics' lists of the greatest 20th-century American houses.

Since the beginning of civilization, there have been only two basic ways of building: in harmony with nature, like the tawny, earth-hugging structures of the Mycenæans; or in dramatic opposition to the landscape, like the white upright tem



Julius Shulman's famous twilight 1947 photograph of the Kaufmann house (above) was an inspiration to the present owners during their five-year preservation project. This page, left from top: Neutra's walnut dining table and birch coffee table are original to the house, but his built-in wall unit and banquette sofa had to be re-created. Plate-glass walls slide open to link the house with its gardens and the landscape beyond. Kitchen floors and counters are covered in cork, also used at Edgar Kaufmann, Sr.'s other vacation house, Frank Lloyd Wright's Fallingwater. Opposite page, clockwise from top left: Cross-shaped plan. The semi-enclosed rooftop terrace, which Neutra called the "gloriette," has its own fireplace cut into the central chimney. Beyond Van Keppel-Green outdoor furniture, vertical aluminum louvers on the gloriette can be opened to cool breezes or closed against sandstorms. In a corner of the master bedroom suite, a Bruno Mathsson chaise longue beneath one of the sleek metal-edged roofs.









of the Greeks. Wright's organic architecture followed the t approach; Neutra's International Style architecture ered to the second. Although Wright had proven himself pt at designing in a desert environment with his own Tal- n West in Scottsdale, Arizona, by 1945 his old client ted a scheme that would be less enclosed than that cave- encampment.

Kaufmann envisioned a lightweight structure that ld sit gently on the land and be open to the spectacular he had chosen in a natural boulder field near the base of San Jacinto Mountains. Neutra shared that vision com- ely. As he explained, the Kaufmann house "is frankly an act, a construction transported in many shop-fabricated s over long distance. Its lawns and shrubs are imports, just re its aluminum and plate glass; but plate glass and alu- um, the water of the pool, all reflect the dynamic changes the moods of the landscape. While not grown there or ed there, the building nevertheless fuses with its setting, akes in its events, emphasizes its character."

At first glance, the Kaufmann house seems machinelike, its low-slung, glass-walled cubic wings, metal-edged pro- ng flat roofs, and rooftop outdoor room screened by ver- aluminum louvers. But on closer inspection its broad nney and outstretched walls of Utah buff stone and its sen- e siting amid massive rocks and sculptural cactuses, other ulents, and Joshua trees anchor it to the harshly beautiful oundings. Neutra's fusion of the natural and the man- e was captured to perfection in an iconic photograph e by Julius Shulman shortly *(Continued on page 166)*

This modern classic will be featured in the first segment of a new television series, "House Beautiful," to be shown on the A & E cable channel. The 13-episode series, produced in cooperation with the magazine, will air Sunday mornings at 11 A.M. E.S.T. beginning October 10th





Installed before the house itself was completed in 1946, the swimming pool was often used by chard Neutra as a cool vantage point from which he supervised construction, which cost more than $300,000.

FOR MORE DETAILS, SEE FEATURE PRESENTATION



Miami
Ice

utdoors it may be sweltering, t inside this airy duplex, chitect Alison Spear is cool d contented, surrounded by ht, space, and glacial whites







Transparent furniture in the living room helps enlarge the space. Mies van der Rohe coffee table floats lightly on a flokati rug (opposite), and Lucite end tables virtually disappear. Above: Brunschwig & Fils sofa under gilded mirror from Cobweb Antiques. Far left: Alison Spear at ease. Left: Hepplewhite chest, circa 1790, is as clean-lined as the modern pieces.

By Christine Pittel
tography by Scott Frances
roduced by Carolyn Sollis



With an eighteen-foot-high ceiling and a wall of glass, the living room in the neo-modernist Miami high-rise was a box of light, and when architect Alison Spear walked in, she saw white and thought ice. "I like subzero temperatures," says the ex-New Yorker, who recently moved back to her tropical hometown. Dramatic double-height living room notwithstanding, the ground-floor duplex was a bit snug. White everywhere would erase edges, dissolve walls, and let her stretch the space.

Recycling her old furniture, Spear slipcovered sofas and chairs in an inexpensive white canvas that looks and feels cool. She chose a glass-topped coffee table and acrylic chairs and end tables for their clarity, and extended the existing Carrara marble floor into the kitchen. "Then I went too far," Spear admits. "I carpeted all three bedrooms in white—not too practical when you have a nine-year-old and a three-year-old. But if you want a white house, you've got to change your attitude. So what if there are a few spots?" She put more Carrara marble on the kitchen counters and refuses to worry about scratches. "I'm in a deaccessioning mode right now—just have what you need, and use what you have. But make sure everything is beautiful." In the dining room hung with surreal paintings of shipwrecks off the Florida coast, an exuberant Venetian chandelier makes a splash. The glass shimmers at night, and crystal candlesticks throughout the apartment enhance the glamour.



Alison Spear's duplex is in the Atlantis (above), designed by sister Laurinda Spear. Right: Library nook. Below: Master bedroom. Opposite: Dining room dreamscape.

FOR MORE DETAILS, SEE READER INFORMATION




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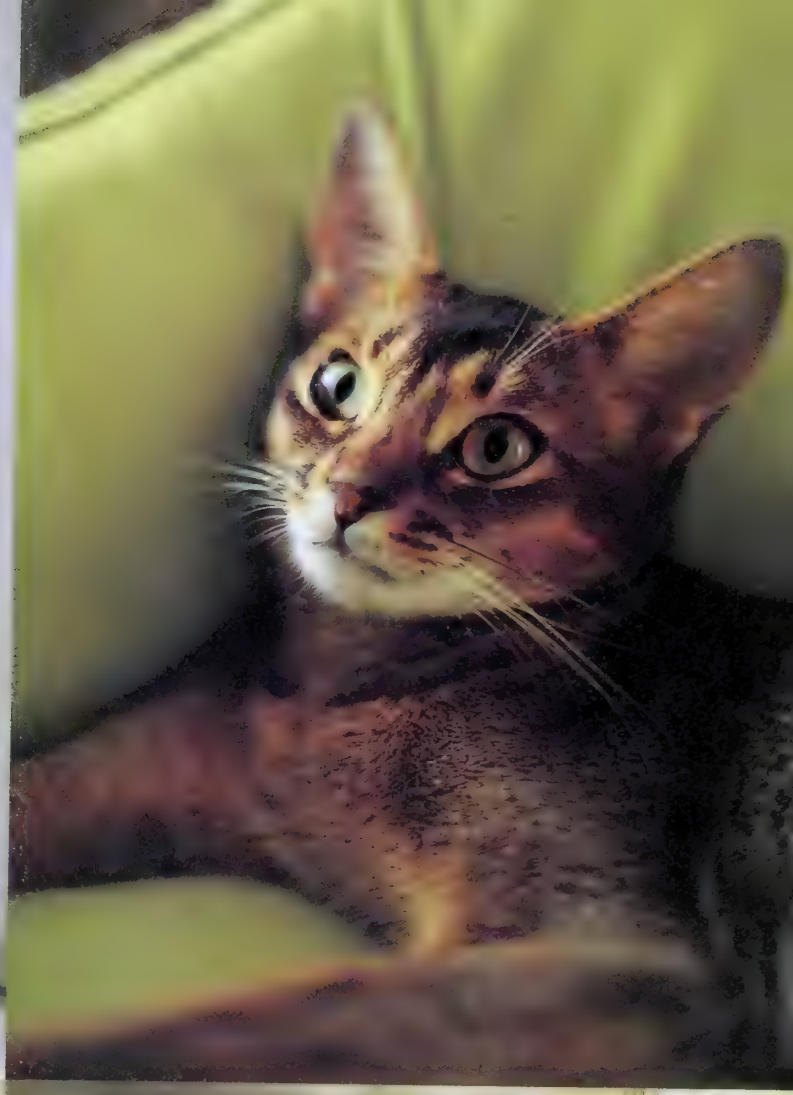
THE LITTLE EASY

Kitson Cromwell's New Orleans apartment is tiny, but with a sure hand and a propensity to shop in unlikely places, she has given it classical beauty and personal charm—a mélange of French antiques and bits of whimsy

BY MIMI READ PHOTOGRAPHY BY THIBAULT JEANSON PRODUCED BY FROUWKJE GILK

In the living room (above), a rosewood copy of a Louis XVI sofa is covered in men's gray flannel suiting, in high contrast to an apple-green silk-covered chair. Opposite, clockwise from top left: Cromwell collects birds' nests and exotic eggs for table displays. Her Abyssinian cat, Little Eva, loves to pose. The playful wooden model of the Eiffel Tower, circa 1900, came from a New Orleans Auction G[illegible] and is reflected in an English Regency mirror from a Magazine Street shop. Cromwell covered her lampshade in an ordinary [illegible] trimmed for a sculptural effect—the last word in making something out of nothing.













She doesn't have a decorator or a fathomless budget, but Kitson Cromwell knows what she likes and won't stop until she finds it. When Cromwell, a bookstore manager, shopped for chair fabric, she brought a Granny Smith apple with her and matched its tart, jolting hue to the right bolt of silk satin. Then she used its matte underside facing out. "Shiny doesn't look very inviting to me: too slippery," she says.

It is this kind of free thinking that makes Cromwell's 400-square-foot apartment feel so sumptuous, witty, and comfortable. Located in an 1860s Greek Revival house on the fringes of New Orleans's Garden District, her three rooms perch in the treetops and are generously bathed with light.

The rest is zest. To furnish the place, she looked eve where: the Paris flea market, other people's trash, good a tiques stores, the Goodwill, countless estate sales, even t woods and beaches. "I like high and low, old and new desig stuff, mixed with junk," she says. "Also nature—wasps' ne birds' nests, seashells."

The purpose of all this care is to please herself. Cro well does not entertain much. Most of the time she wo rather be reading. "Or I like to lie on the settee at dusk and ten to Yves Montand and drink pastis and pretend I'm France." She adds wryly, "I don't really like pastis, but so times you have to make up a story."

A second-story balcony (above left) is made elegant with a French bistro set from Smith & Hawken, old silver, and a mixture of old plates. Yves Cromwell: "Use your good stuff every day: it enriches your life." Above right: Masonry head was $2 at an estate sale. Opposite: Cromwell's 10-by-12-foot bedroom feels sumptuously Old World with an irresistibly lofty bed and a spread of quilted 18th-century toile from the Paris flea market. Sheets by Peacock Alley.

FOR MORE DETAILS, SEE READER INFORMATION



biscuits

By Jane Ellis Photography by Beatriz DaCosta

Hot from the oven, they melt butter winningly—and go with everything from steak to fried chicken. Sandwiching a sliver of mustard-daubed ham, they make great party food. Today there are many other tak on the popular southern biscui Try bacon-flavored biscuits f breakfast, cheese-flavored disks with drinks. And whe sugar is added to the mix biscuits are the perfect fo for berries and cream





isp bacon biscuits and peach preserves



Buttermilk biscuits with Smithfield ham

eam biscuits with honey and fried chicken



Shortcake biscuits with berries and cream



SALT-CRUSTED HERB BISCUITS, SOUTHERN-STYLE SAUTÉED QUAIL, CREAM GRAVY, AND PICKLED OKRA OR OKRA-CORN RELISH

Recipes adapted from Jeff Tunks, chef of DC Coast restaurant, Washington, DC

Vegetable shortening
2 cups flour
1 teaspoon baking soda
1 teaspoon baking powder
1 teaspoon salt
⅓ cup cold unsalted butter, cubed
½ cup buttermilk
1 teaspoon chopped fresh basil
1 teaspoon chopped fresh chives
1 teaspoon chopped fresh rosemary
1 teaspoon chopped fresh thyme
¼ cup kosher salt
Southern-style sautéed quail with cream gravy, recipes follow
Pickled okra, recipe follows
Okra-corn relish, recipe follows

Lightly grease a cookie sheet with vegetable shortening. Set aside.

Sift together flour, baking soda, baking powder, and salt into a large bowl. Cut butter in with 2 knives until mixture resembles coarse meal. Stir in buttermilk until dough is soft. Mix in basil, chives, rosemary, and thyme. Place on a lightly floured surface. Knead gently for ½ minute. Roll out about 1 inch thick. Cut into 2-inch rounds with a floured biscuit cutter. Place on greased cookie sheet. Sprinkle each top with about 1 teaspoon kosher salt. Bake in a preheated 450°F oven until golden brown, about 15 minutes. Makes about 14 biscuits. Serve with sautéed quail, cream gravy, and pickled okra or okra-corn relish.

SOUTHERN-STYLE SAUTÉED QUAIL WITH CREAM GRAVY

6 quails, rinsed, dried and trussed
1 teaspoon salt
1 teaspoon freshly ground black pepper
1 cup flour
6 tablespoons vegetable oil
Cream gravy, recipe follows

Season quail with salt and pepper. Lightly dredge in flour. Shake off any excess. Set aside.

Place vegetable oil in a cast-iron skillet over medium-high
Add quails and sauté un
about 3 to 4 minutes on e
be medium-rare, or cook to
pan from heat. Place quail on
to remove excess oil. Serves 6.

CREAM GRAVY

3 tablespoons butter
1 cup diced tasso (Cajun sausage)
1 small onion, peeled and diced
1 tablespoon chopped garlic
1 cup white wine
10 black peppercorns
4 sprigs fresh thyme
1 bay leaf
2 cups chicken stock
2 tablespoons flour
1 cup cream
Salt



Salt-crusted Herb Biscuit and Sautéed Quai

Melt 1 tablespoon butter in a saucepan over medium heat. Add tasso and sauté for 4 minutes, stirring constantly. Add onion and garlic. Sauté for ½ minute. Pour in wine. ook until completely reduced. Add peppercorns, thyme, bay leaf, and chicken stock. Bring to a boil.

elt remaining butter in a saucepan over um heat. Add flour. Cook until bubbly, constantly, about 1 minute. Stir into mixture. Reduce heat to a simmer. Cook 5 minutes. Add cream and salt to taste Simmer 5 minutes. Remove pan from heat Makes 1½ cups.

PICKLED OKRA

2 pounds small, fresh okra, washed
5 hot red or green peppers
5 cloves garlic, peeled
1 quart white vinegar
6 tablespoons salt
1 tablespoon celery seed or mustard seed

Pack okra upright into 5 hot, sterilize pint jars. Add a pepper and garlic clove each jar. Set aside.

Place vinegar, ½ cup water, salt, and c ery seed in an enameled or stainless-st pan. Bring to a boil. Remove pan from he Cover okra with vinegar mixture to with ½ inch of rims. Wipe rims. Seal with lids a metal rings.

Process in a bath of boiling water 10 minutes (water should cover jars b inches). Remove pan from heat. Cool





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jars on a wire rack. Let stand 2 months before serving. Makes 5 pints.

OKRA-CORN RELISH

1 ear unshucked yellow sweet corn
½ cup minced red onion
½ teaspoon minced garlic
6 small whole pickled okra, cut into thin round slices
2 plum tomatoes, diced
2 tablespoons olive oil
2 tablespoons rice wine vinegar
Salt and freshly ground black pepper
1 tablespoon chopped fresh cilantro

Roast corn ear in preheated 350° oven, turning frequently, for 25 minutes. Set aside to cool. Remove husk. Scrape corn into a bowl. Add onion, garlic, okra, tomatoes, olive oil, vinegar, salt and pepper to taste. Mix thoroughly. Stir in cilantro. Makes about 1¾ cups.

CRISP BACON BISCUITS WITH FARM STAND PEACH JAM

2 cups sifted flour
¼ teaspoon salt
½ teaspoon baking soda
2 teaspoons baking powder
5 tablespoons cold sweet butter, diced
⅔ cup buttermilk
6 strips cooked bacon, crumbled
Farm stand peach jam, recipe follows

Sift flour, salt, baking soda, and baking powder into a large bowl. Cut butter in with 2 knives until mixture resembles coarse meal. Add buttermilk and stir with a wooden spoon. Mix in bacon. Shape dough into a ball. Place on a lightly floured surface. Knead 1 minute. Roll out to ⅛-inch thickness. Pierce entire surface of dough with a fork. Cut into 3¾-inch rounds with a floured fluted biscuit cutter. Place 1 inch apart on a heavy cookie sheet. Bake in a preheated 475°F oven until browned, about 10 to 12 minutes. Remove pan from oven. Place biscuits on a rack for 2 minutes. Serve hot with peach jam. Makes about 16 biscuits.

FARM STAND PEACH JAM

Recipe adapted from
Dori Sanders' Country Cooking
(Algonquin Books of Chapel Hill, 1995)

5 cups ripe fresh yellow or white peaches (8 to 10 medium peaches), peeled, pitted, and finely chopped
2 tablespoons fresh l
1¾ ounces powdered fruit pectin
3½ cups sugar
1 teaspoon butter, melted

Place peaches and lemon juice in an 8-quart kettle. Set aside.

Mix together pectin, ¼ cup sugar, and butter in a small bowl. Stir into peach mixture. Place kettle over medium-high heat. Bring to a full boil, stirring constantly. Stir in remaining sugar. Return mixture to a full boil. Cook 1 minute, stirring constantly. Remove kettle from heat. Skim off any foam that forms with a spoon. Ladle jam into hot, sterilized preserving jars to within ½ inch of top. Wipe jar rims with a clean, damp cloth. Fit with hot lids. Tightly screw on metal rings.

Process in a bath of boiling water for 5 minutes (water should cover jars about 1 inch). Remove pan from heat. Cool jars on a wire rack. Store in a cool, dry place. Makes about 3 pints.

CHEESE BISCUITS WITH BLACKBERRY JULEP

Recipe for cheese biscuits adapted from
Dinner at Miss Lady's *by Louan Landon*
(Algonquin Books of Chapel Hill, 1999)

1 stick butter, softened
1 cup grated sharp cheddar cheese
1⅓ cups flour
½ teaspoon salt
Pinch of paprika
Pinch of cayenne pepper
Blackberry julep, recipe follows

Mix together butter, cheese, flour, and sa in a bowl. Add paprika and cayenne. M well with a wooden spoon. Form into a ba Place on a lightly floured surface. Roll o about ¼ inch thick. Cut into 1-inch roun with a floured biscuit cutter. Place on cookie sheet. Bake in a preheated 375° oven for 10 minutes. Serve hot or at roo temperature. Makes about 20 biscuits.





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BLACKBERRY JULEP

This refreshing take on a mint julep comes from Dale DeGroff, master mixologist, Blackbird restaurant, New York City

- ¾ cup Marie Brizard Blackberry Liqueur
- 2 tablespoons plus ¼ teaspoon fresh lemon juice
- ½ cup simple syrup
- 1 cup marinated mixed fresh berries, recipe follows

Pour liqueur, lemon juice, simple syrup, and ½ cup water over ice cubes in a pitcher. Shake well. Strain into 4 fluted glasses ¾ full of crushed ice. Garnish each top with 2 tablespoons marinated mixed berries. Serves 4.

MARINATED MIXED BERRIES

- 1 cup mixed blueberries, strawberries, blackberries, and red raspberries
- 1½ teaspoons brandy
- 1½ teaspoons Grand Marnier
- 1½ teaspoons superfine sugar

Place berries in a bowl. Stir in remaining ingredients. Cover. Marinate overnight. Makes about 1 cup.

BUTTERMILK BISCUITS WITH HAM

- 3 cups sifted flour
- 1 scant teaspoon salt
- ½ teaspoon baking soda
- 4 teaspoons baking powder
- ⅔ cup lard or vegetable shortening
- 1 cup plus 2 tablespoons buttermilk
- Mustard
- Smithfield or baked ham, recipe follows

Sift flour, salt, baking soda, and baking powder into a large bowl. Add lard. Blend together with a pastry blender or your fingertips until mixture resembles cornmeal. Add buttermilk. Stir vigorously with a wooden spoon. Dough will stiffen in 2 or 3 minutes. Shape into a ball. Place on a lightly floured surface. Flatten gently with your hands into a thick, round cake. Knead until smooth. Dust lightly with flour. Flour rolling pin. Roll out evenly to a ½-inch thickness. Fold over and roll out again. Cut into 1-inch rounds with a floured biscuit cutter. Place on a cookie sheet. Bake in a preheated 450°F oven until puffed and golden brown, about 8 to 10 minutes. Remove pan from oven. Cool biscui on a wire rack. Serve with mustard and thi slices of Smithfield or baked ham. Mak about 5 dozen biscuits.

BAKED HAM

- 1 cup medium-hot dry mustard
- 1½ cups dark brown sugar
- 1 bottle dry red wine
- 1 14- to 16-pound country ham, fat side cross-cut by butcher
- Whole cloves

Place mustard and sugar in a bowl. Slow mix in about ½ cup red wine until mixtu is the consistency of thick cream. Set asid

Place ham on a baking rack in a shallo roasting pan. Pour remaining wine over ha Place pan in a preheated 350°F oven. Redu heat to 325°F. Cook 10 minutes per poun basting every 15 minutes.

Half hour before ham is done, remove p from oven. Generously stud with cloves. Po on reserved glaze. Return pan to oven. Bas after 15 minutes. Cook 15 minutes mo Remove pan from oven. Cool. Slice thi Serves 40.



SHORTCAKE BISCUITS WITH BERRIES AND CREAM

2 cups flour
1 tablespoon baking powder
½ scant teaspoon salt
½ cup sugar
¼ pound sweet butter
⅔ cup milk
1 tablespoon melted butter
½ pints fresh strawberries, crushed with ½ cup sugar
1 cup fresh blueberries
1 cup heavy cream, whipped with sugar and vanilla to taste

Sift flour onto a piece of waxed paper. easure 2 cups and place in a bowl. Add king powder, salt, and sugar. Cut butter in ith a pastry blender. Stir in milk with wooden spoon. Place on a lightly floured rface. Knead for a few seconds. Gather to a ball. Roll out to ¼-inch thickness. Cut to 3-inch rounds with a floured biscuit tter.

Place rounds on a cookie sheet. Brush ps with melted butter. Pierce tops with a rk. Bake in a 450°F oven until lightly browned, about 12 to 15 minutes. Remove pan from oven.

Slice biscuits in half. Spoon a generous amount of crushed strawberries, blueberries, and flavored whipped cream over bottom half of biscuit. Cover with top biscuit. Makes about 8 to 10 servings.

CREAM BISCUITS, FRIED CHICKEN AND HONEY

Recipe for cream biscuits adapted from James Beard's American Cookery *(Little, Brown, 1972)*

2 cups sifted flour
1 tablespoon baking powder
½ teaspoon salt
1 cup heavy cream
4 tablespoons sweet butter, melted
Honey
Fried chicken, recipe follows

Sift flour, baking powder, and salt into a bowl. Add cream. Stir until dough clings together. Place on a lightly floured board. Knead a few times. Pat or roll out to ½-inch thickness. Cut into 2-inch rounds with a floured biscuit cutter. Dip each biscuit in melted butter. Place on a cookie sheet. Bake in a preheated 450°F oven until light brown, about 12 to 15 minutes. Makes 10 biscuits. Serve with honey and fried chicken. Serves 4.

FRIED CHICKEN

¼ cup flour
1 teaspoon salt
½ teaspoon freshly ground black pepper
1 3-pound fryer chicken, cut into 8 pieces
Vegetable oil

Place flour, salt and pepper in a brown paper bag. Add a few chicken pieces, close bag and shake until coated. Remove from bag. Shake off any excess flour. Set aside. Repeat process.

Pour ½-inch vegetable oil into a 12-inch cast-iron skillet. Heat over medium-high heat until sizzling. Add chicken pieces. Cook about 6 to 8 minutes. Turn each piece 2 or 3 times to get even color. Cook until cooked through, about 15 minutes after initial browning. (Wings and breasts will be done first.) Remove pan from heat. Drain on paper towels. Serves 4. ■



Continued from page 84

Uncle Raymond, who had worked at Emilie Plantation most of his life, was 76 before he set foot inside the big house. "Oh, Lord," he said. "It's so big in here. I didn't know it was this large"

allowed to go over to the quarters. I used to sneak over there and play with my relatives and the other children, but I knew it was a place I was not supposed to be.

"The big house where the Levets lived was whitewashed, using that kind of paint made with lime and starch and what they called bluing. Our house was in a little group of houses that were whitewashed, too. But the houses down in the quarters weren't whitewashed. They were just bare pine. You could see the knots in the pine that would fall out sometimes, and the people would take the bottom of tin cans and nail them over the holes."

There was that hierarchy of houses again: The big house, grand and white; the homes of the favored black families, modest but protected by a thin layer of whitewash; and the field laborers' homes down in the quarters, their wood dark, rough and unprotected.

Carl introduced me to "Uncle Bill" Burl, who was really a cousin to Carl's father but was close enough to him to be considered a brother. "We was just like this," Bill Burl said, crossing his fingers. "We was closer than brothers, even."

"Uncle Bill can fill in some of the family history details for you," Carl said.

I listened a long time to Bill Burl's stories. To me, they were a narrative of hard work and hard times. But I wanted a summing up from him—something concise and compact that I could carry away with me. "What was it like living on the plantation and working in the fields and the mills all those years?" I asked.

He leaned back comfortably in his chair in the great room of Emilie Plantation and thought for a long moment. He answered slowly, deliberately. "Those were some sweet times," he said. "The plantations, they provided everything we needed. They gave us everything we wanted, except for respect."

Everything we wanted, except for respect. The words brought back the questions I asked Carl Baloney the first time I spoke with him. "Why did you buy the big house? What does it mean?" He hadn't really answered. He told me about those bittersweet feelings that almost kept him from buying the house. Then he told me about making one more visit, this time with Loren Levet, who spoke so fondly of how the Baloneys and the Levets had been close for years, and how selling the house to him would be like keeping it in the family. That visit convinced him to buy the house.

The questions remain: Was it to gain that respect that Uncle Bill saw as the only thing missing in the family's plantation experience? Was owning the big house a vindication of all the Baloneys who worked menial jobs and suffered indignities in years of slavery and down through the gener tions since?

No, that wasn't it. The way Carl Baloney spoke of h ancestors made that clear. In his eyes, they didn't need him vindicate them. They vindicated themselves. They gre stronger throughout their lives, and handed their strengths the next generation. Earl Baloney's family sacrificed so h could attend school instead of work in the cane fields. Th allowed him to eventually leave the plantation. And Ea Baloney's sacrifices opened opportunities for his son Carl, wh used them to become a leader in this place where his ancesto had been slaves.

The time for my visit was growing short when Carl to me the story of how his Uncle Raymond, the erstwhile "ya boy," reacted when he learned that Emilie Plantation b longed to the Baloneys.

"Raymond said, 'No, Carl. You're joking! You boug the big house? You really did? That's something. If only yo daddy was here to see this. He would be so proud.'

"But, you know, it was strange. As excited as Uncle Ra mond was, I could never get him to come inside. If he w passing by he would walk into the yard and just look around the back. I would go out and say, 'I'm having breakfast, Un Raymond. Come in and sit down and eat something with m And he would say, 'Oh no, no. You can fix me something a I'll take it with me.'

"Well, one day he was around here and he came to t back door and asked if I would bring something cold to drin I wanted to see if I could get him to come into the house, I said, 'I'm really busy, Uncle Raymond. There's beer and st in the refrigerator. Why don't you come on in and get it?' walked in the house and he just looked and he said, 'Oh, Lo It's so big in here. I didn't know it was this large. This is t first time I've ever been inside the house.' Uncle Raymo was 76 years old. He had worked around here most of life. And that was the first time he had ever been inside big house."

Carl Baloney smiled with satisfaction. I smiled, too smiled because just as I experienced a sense of freedom wh I first walked into that great room, so did Uncle Raymo But what he felt must have run far deeper than what I felt. me, it was the architectural illusion of freedom. For him must have been the feeling of freedom itself.

John Head is the author of We Were the Land's: The Biography of a Homeplace *(Longstreet Press), which chroni his restoration of his grandparents' farm. He is an editorial boa member and columnist for the* Atlanta Constitution.

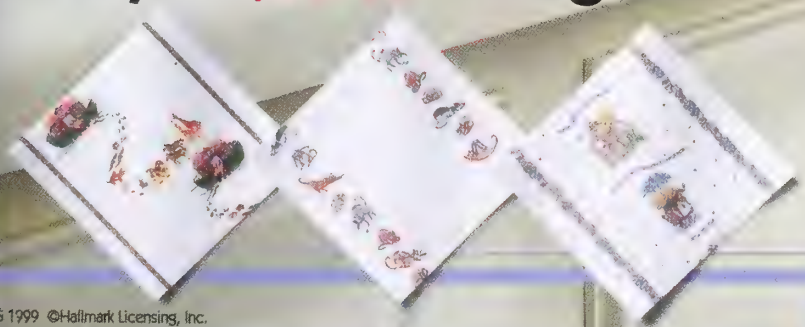
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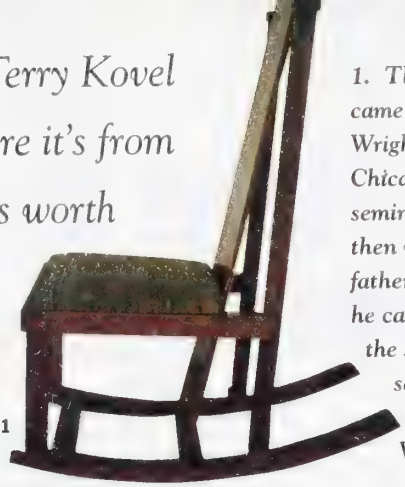
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The Quilted Quicker Picker-Upper

Ralph and Terry Kovel tell you where it's from and what it's worth


1

1. This rocking chair came from Frank Lloyd Wright's Robie House in Chicago. It was used in a seminary for a while and then was given to my father. For some reason, he carved his address on the side. The leather seat has been reupholstered. What is its value?

C.G., Chicago, IL

The design of your chair, with its tall, sloping wooden back, is well known. It was first used by Wright in 1903, and he liked the chairs well enough to have them in his own house as well as in several other projects. The carved address, new upholstery, and any other changes will lower the chair's value. An original chair in excellent condition is worth at least $4,000.


2


3

2. I bought this mahogany desk with inlay years ago. In the drawer is a card that says "Longfellow Desk, Replica of desk originally owned by Mr. Henry Wadsworth Longfellow as shown in Edison Institute, Dearborn, MI. Reproduction authorized through the courtesy of Mr. Henry Ford."

H.L.R., Dunnellon, FL

Museums have been making authentic reproductions of their furniture for many years. The Edison Institute, now part of the Henry Ford Museum & Greenfield Village near Detroit, had the original of your desk in its collection. Your copy was made in the 1930s or 1940s, and would bring about $3,000. If it were an 18th-century desk, its value would be at least five times that much.


4

3. My silver martini shaker is 15 inches tall and marked "EPNS, Poole Silver Company, Taunton, Massachusetts 1126." How much is it worth?

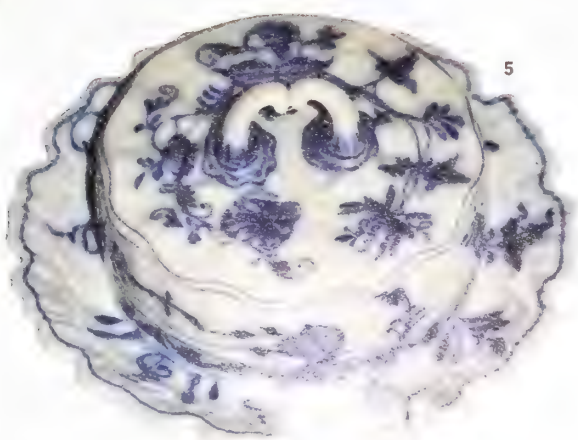
V.D., South Lyon, MI

Shakers like yours were made in glass, silver, and other metals during the 1920s and 1930s, the golden age of the cocktail. Your silver-plated shaker was produced by Poole Silver, a company founded in 1893 and still in operation, that manufactured both sterling and plated pieces. The letters EPNS refer to "electroplated nickel silver." More is paid for unusual shapes like a plated penguin-shaped shaker at $1,200, but $85 would be the price for your piece.

4. About 20 years ago I bought two of these chairs at a secondhand shop for about $75. They are marked "Getama, Gedsted, Denmark—Wegner." The upholstery is soiled but appears to be original. What are the chairs worth?

E.M.M., Mt. Airy, MD

Hans Wegner is one of the important designers of midcentury modern furniture. He opened his own firm in Denmark in 1943 and his designs have been in production ever since. Johannes Hansen of Denmark made most of Wegner's furniture, but other manufacturers—including Getama of Gedsted, Denmark—produced and distributed some pieces. Your chairs, simple designs by Wegner, would fetch $350 each.


5

5. My Meissen butter dish has been in the family for more than 50 years. It is marked with the word "Meissen" in an oval. I'm told it is valuable.

D.J.L., Richardson, T

The blue-and-white Meissen "onion" pattern, based on a Chinese design with pomegranates (which were mistaken for onions in England and Germany), has been made since 1732. The mark—Meissen in an oval—was used by the C. Teichert Stove and Porcelain Factory of Meissen, Germany, between 1882 and the 1930s. The term "Meissen china" usually refers to the works of the Royal Porcelain Manufactory, a famous factory in Meissen that marked pieces with crossed lines. All blue-onion dishes are collectible. A covered butter dish is unusual and might sell for $300.

To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.

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Reader's Digest

Tips for Better Living

Carolyn Davis

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Just think about the many surfaces you touch throughout the day — the ATM, gym equipment, chairs, mall escalators, grocery store carts and pens. A new study shows the germs we come into contact with outside the home can eventually end up inside: on kitchen counters, doorknobs, telephones and more.

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Carolyn

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NO PURCHASE NECESSARY TO ENTER OR WIN.
One entry per person. To enter, complete and send in the sweepstakes coupon or write your name/address on a 3"x5" card and mail to: Clorox Disinfecting Spray Sweepstakes, P.O. Box 10357, Riverton, NJ 08076-0357. Entries must be postmarked by November 15, 1999, the closing date, and received by December 1,1999. Neither Reader's Digest Association, Inc. nor The Clorox Company, the sponsors, are responsible for late, lost, ineligible, postage-due or misdirected mail. Winner will be selected in a random drawing on or about December 6, 1999. Winner will be notified by mail within 14 days of the drawing. Decision of judges is final. Winner will be required to sign and return an affidavit of eligibility and release within 21 days of notification or an alternate winner may be selected. Winner may also be requested to grant permission to use name and photograph. For winner's name, available December 20, 1999, send a stamped, self-addressed envelope to B. Fogle, *Reader's Digest*, 260 Madison Avenue, New York, NY 10016. Odds of winning dependent upon the number of eligible entries received. One Grand Prize: $2,000 cash. Sweepstakes open to residents of the U.S., 21 years of age and older, except employees & immediate families of the Sponsors: JCI Data Processing, *Country Living, Home, House Beautiful, Martha Stewart Living, New Woman, Parents, Redbook and Victoria* and/or their affiliates & subsidiaries. Void where prohibited by law. Taxes, if any, are winner's responsibility. No substitution, transfer or exchange of prizes.

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What she's saying:

"Beautiful rug!"

What she's thinki

I smell a poo

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Continued from page 28

o go to England, where I had relatives, and I could visit my parents the following year. I had enough saved for a few days n Paris too. And then suddenly *Newsweek* sent my friend Charlie to Germany as a foreign correspondent. I resolved not o pursue him in Europe. He didn't really care about me or he would have *said* something before he left, and I'd just get my heart broken and spoil my trip.

But the very moment I walked into my hotel in Paris, he was on the phone. Would I meet him to talk things over? I would. And then, when we met, would I marry him? I would. Our Paris wedding took place first, as legally required, in the *mairie* of St. Sulpice, in a room filled with gilded red velvet chairs. The ceremony was performed by the mayor, who urged us o settle in his arrondissement. And then we were married again n the American church before two pews of newspaper friends, with my great uncle Bernard from London to give me away.

Bebe shipped all my worldly goods—two suitcases of clothes and my typewriter. Then came her letter. She and Earle were getting married in Biloxi.

I never knew what happened to the new roommate, or o our apartment. Two years later when we got home from Europe, I wheeled my year-old son past it and there were milk bottles sitting in the bay window and poor families in the neighborhood. I suspected our apartment had been divided in wo, like a lot of apartments in those years.

Decades later, the neighborhood turned upscale. The groceries and drugstores and laundromat where people knew us have been replaced with chain stores like Gap and Starbucks and fancy specialty shops and noisy restaurants with outdoor tables.

The last time I passed our house, not long ago, the windows had fashionable wooden inside shutters, and big flower pots flanked the front door. I wonder whether our second-floor apartment is back in one piece, or whether the whole building has been made into a big beautiful one-family house, the way it started out a century ago.

Eleanor married and disappeared from our lives. Idella and Albert had two daughters and Albert went back to being a physicist. He became famous and his picture was on the cover of *Life* magazine. Idella died in her forties, and Albert didn't answer when I wrote to ask what had happened. Bebe and Earle had six children and live in Virginia. I'm still in New York, a widow with two grown children and three grandsons.

Those were the fortunes we found. ■

This is the fourth Thoughts of Home essay Betsy Brown has written for us, her first having appeared in July 1994. She lives in Ossining, New York, where she has four different community volunteer jobs.

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3 Grill 11 to 13 minutes in covered grill OR bake 15 to 18 minutes on a cookie sheet in oven.

4 After cooking, open end of foil packet first to allow steam to escape. Then open top of foil packet and enjoy. **And there's no clean-up!**

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Cuban Spiced Pork Chops with Sweet Potatoes

4 sheets (12 x 18-inches each) Reynolds Wrap® Everyday® Heavy Duty Aluminum Foil
1 can (15 oz.) black beans, rinsed and drained
4 bone-in pork loin chops, 1/2" thick
1 can (15 oz.) sweet potatoes in syrup, drained
1/3 cup thawed orange juice concentrate
1 1/2 teaspoons ground cumin
1 teaspoon garlic salt
1 teaspoon hot sauce

PREHEAT grill to medium high or oven to 450°F. **CENTER** one-fourth of black beans on each sheet of Reynolds Wrap Everyday Heavy Duty Aluminum Foil. Top with pork chops. Arrange sweet potatoes around pork chops. Combine orange juice concentrate, cumin, garlic salt and hot sauce; spoon evenly over top. **BRING** up foil sides. Double fold top and ends to seal, leaving room for heat circulation inside. Repeat to make four packets. **GRILL** 11 to 13 minutes in covered grill OR **BAKE** 15 to 18 minutes on a cookie sheet in oven. Makes 4 servings.

NUTRITION: Per serving: 408 calories, 42 grams protein, 40 grams carbohydrate, 11 grams fat (22% total calories), 96 milligrams cholesterol, 1066 milligrams sodium.

For more recipes and tips, call 1-800-745-4000, or visit www.reynoldskitchens.com

Reynolds

Making good food better.

Continued from page 145

after the house was completed in 1946. Taken at sunset, that black-and-white image outlines the undulating hills in the distance while the softly radiant interiors of the house offer a counterpoint to the wild majesty of the landscape.

That classic composition had long been etched in the minds of architecture buffs Beth and Brent Harris when they decided to buy the sadly neglected and radically altered Kaufmann house in 1993. On their first visit there, he (a Los Angeles–based financial executive) and she (a Ph.D. candidate in architectural history at UCLA) stood at Shulman's vantage point and together thought, as Beth Harris recalls, "This can be that photograph again." Thus began an exacting five-year restoration program that ranks among the most ambitious and successful ever undertaken by private individuals in conserving a landmark modern house. "Because it was being sold as a teardown," says Beth Harris, "we felt that someone had to save it."

Future generations of enthusiasts will bless the Harrises not only for rescuing this indisputable masterwork from oblivion, but also for providing a textbook example of how to conduct a meticulous modernist restoration. As important examples of 20th-century architecture are now becoming historic treasures, new preservation strategies have to be developed for the innovative materials—plate glass, metals, plastics—that those buildings employed. Working with the late architectural historian David Gebhard, the Harrises devised a conservation philosophy. The restoration architects, Leo Marmol and Ron Radziner, and their perfectionist clients became experts at tracking down discontinued lighting elements, vintage bathroom fixtures, and even period switchplates, or had precise copies made.

To begin with, the new owners tore away approximately 2,000 square feet of subsequent additions, getting the cross-plan structure back to its original 3,800 square feet and removing rooftop equipment that disfigured the building's elegant profile. They stripped inappropriate wall-to-wall carpeting from the smooth concrete floors (with radiant heating below), peeled away layers of wallpaper, scraped down to the bottom paint level, and had the pigments matched from the archives of the original manufacturer, Sherwin-Williams. Those characteristic late-forties colors—including salmon pink, bark brown, and sage green—are yet another refutation of the myth that the modern masters worked in only black, white, and gray.

Though their zealous pursuit of appropriate details is impressive, sometimes serendipity intervened. Looking for cactuses to supplement those lost over th years, the Harrises discovered Patric Moorten, owner of the Moorten Botar ical Garden in Palm Springs, who ha supplied the original native landscap ing 50 years earlier. Through her the acquired the house's original Neutr designed coffee table and its dinin table, which Moorten had owned sinc the house changed hands decades ag

The most important element th has been recaptured at the Kaufman house is its revolutionary openness, ty ified by Neutra's dynamic flow of spac throughout. The ingeniously planne complex can seem by turns embracing intimate and sweepingly monume tal. "One of the great things about th house," says Brent Harris, "is its huma scale, something that's gotten way o of hand in houses built in the eighti and nineties." Beth Harris adds, "Ar still the house in its most public spac has a sense of grandeur, because it bo rows from the landscape that surroun it." Legend has it that Wright align Taliesin West with a mountain he sacred by the land's native inhabitan At the Kaufmann house, it's easy believe that Neutra and Kaufmann- as well as the Harrises, Marmol, a Radziner—were intent on positioni this remarkable place with values just powerful and enduring. ■

Travel

Continued from page 102

living rooms, and parlors into guest rooms. The Henderson Village restaurant, The Langston House, occupies a columned "plantation plain" house from 1838. To persuade previous owners to sell the house, Schneider bought the couple another house nearby, gave them a pile of cash—and then threw in his own Lincoln to clinch the deal.

Schneider's ambition exceeded the buildings on the grounds, and he began relocating hous towns. Moving th and 1910 Holland H Village involved takin porches and cutting each ho then loading all the sections bed trucks. No one questioned Schneider's judgment when those two handsome residences were brought in and restored, but a local eyebrow or two was raised when Shelton began trucking to the luxury resort decrepit one- and two-room sharecroppers' houses—none of which even possessed a bathroom.

Shelton clustered six of those primitive cottages in a corner of the resort, stripped and pressure-washed them, nd added bathrooms—but he didn't bliterate their history. Walls are still h planks, and if former tenants had e holes with flattened Prince d chewing tobacco cans, Shelton here he found them. Amelia Handigan of Charleston, who decorat the restaurant and most of the gue rooms of Henderson Village, gave t cottages wicker chairs, curtains made ticking, framed pressed flowers a ferns, and pencil-post beds; they are n among the most appealing of the guest rooms on the property. "It wou have been far less expensive to build these structures from scratch," no Shelton. "But this way we are prese ing a bit of the old South and letti people experience it for themselves."

Rates at Henderson Village start at $145 for a double room. For informatio and reservations, call 888-615-9722.

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Continued from page 60

A hurricane had knocked over trees and gravestones in Lynchburg's Old City Cemetery. Kudzu and honeysuckle vines were strangling old rose

public and must agree to assume future maintenance expenses. Talley explains: "Our committee of twelve revisits the restoration projects at least once every two years to see how things are doing." Although it happens rarely, sites have been quietly dropped if they are not properly maintained.

And there are always some tricky calls about historical accuracy as gardens grow. Apple trees begin to crowd each other, the trunk of a venerable old ash grows into a serpentine wall, or a perennial border becomes too shady for sun-loving flowers. Plant material and designs must be rethought. As Favretti says, "Garden restoration is about constant change."

In 1948, when the Garden Club began restoring the University of Virginia's Pavilion Gardens—today considered the jewel in their restoration crown—their first step was to commission Alden Hopkins, then landscape architect at Colonial Williamsburg, to draw a master plan. In 1817 Jefferson had envisioned walled gardens, some purely ornamental, others for growing fruit and vegetables for the "Academical Village," extending behind the ten white-columned residences on the lawn. But over the years, walls were demolished, parking lots replaced parterres, and a service road was cut through the middle of the east gardens. "We love to say the Garden Club of Virginia made the highway department move a road," says Talley with a sly smile.

While the architectural outlines of the gardens existed in an 1822 plan, there were no original plant lists or designs. In Hopkins's newly conceived gardens of 1948, he chose only the trees, shrubs, and flowers that would have been available in the early 1800s. He kept in mind Jefferson's love of exotics, newly imported from other parts of the world, like tree peonies, white Chinese wisteria, and Persian lilac from the Far East. Oregon grape (*Mahonia aquifolium*) and Osage orange trees from the Pacific Northwest were sent east, most probably, by Lewis and Clark during their explorations. The gardens today, peaceful green refuges, are surely true to Jefferson's imagined ideal. And as Will Rieley, the club's new advisor, points out, they are also beautiful and creative reinterpretations in their own right. Rieley, a landscape architect in Charlottesville, replaced Favretti, who retired last year.

In contrast to Jefferson's imposing lawn, each small rectangular garden offers not only privacy but also a unique design. As Rieley pushed open yet another sparkling white gate, a new layout presented itself: elliptical beds, circular paths, triangles of grass, or winding walks within walks. The surprises became addictive, a game of discovery: an informal march of ferns [illegible] a serpentine wall, trimmed box squared off along a straight [illegible] stretched out in secluded corners to [illegible] behind billowing oakleaf hydrangeas, [illegible] dense beds of myrtle, and birdsong fl[illegible]

Quite a different restoration dilemma presented itse at Montpelier, home of James and Dolley Madison from th late 1700s through the mid-1800s. Almost no records exist the gardens in Madison's time but there are ample descriptio of a second glorious era, beginning in 1901 when Willia du Pont bought the property. So the restoration committe opted to restore the hundred-year-old pleasure garden. "W didn't want to destroy something very good in order to gue what might have existed," explains Favretti.

Hawks soared overhead and the sun beat down whi Montpelier's horticulturist, Sandy Mudrinich, talked abo the lavish planting and opulent ornamentation the du Pon installed. In a seven-year project the Garden Club restor two acres of terraces and horseshoe-shaped perennial be studded with pieces from the du Ponts' collections: two ma nificent lichen-speckled stone lions, Italian marble urns, ancient carved cistern, and intricately scrolled iron gat Once a sophisticated gilded-age creation, the garden h relaxed appropriately into its informal setting of rolling hil Ancient sculpture is at home with views of grazing cows.

The spirit of a small urban garden can be just as dif cult to recapture as that of a large estate. The restoration Lynchburg of the garden of Anne Spencer, a poet of t Harlem Renaissance, was the work of a single, dedicated lan scape designer. Jane Baber White had the backing of the Hi side Garden Club, but she worked on her own to re-create t cottage-style beds planted by the poet and her husband.

That experience was invaluable when White decided tackle a larger project, the Old City Cemetery, although the beginning she admits she did not take her responsibilit as a member of the Southern Memorial Association serious "We were given an annual check to spend on the upkeep the Confederate section of the cemetery," she says, "and would deliver a wreath on Memorial Day."

But as her children grew up and White had more tir she took a closer look at the cemetery's 25 acres. A 1993 h ricane had knocked over trees and gravestones. Kudzu a honeysuckle vines were strangling old roses and cedar tre With a rosarian's advice on establishing a chronology of antique roses, White was launched on a crusade to bring b the 1806 property, abandoned for years in a forlorn section Lynchburg.

Soliciting Hillside Garden Club support, White encouraged by the donation of 100 trees but left to manage her own. "This is not a part of the city garden club memb felt comfortable in," she says with a shrug, adding that she s prised herself by fiercely forbidding organized dog fights in forsaken corner of the cemetery. She constantly carried a ca era to intimidate drug dealers. White's first concern was m ing the cemetery, hidden at the end of a narrow street, m accessible. She persuaded city councilmen to widen the


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Dallas, TX

October 28 -29, 1999

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The Merchandise Mart
Chicago, IL

November 17-20, 1999

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street, relay the sidewalks, and replac
the residents' outdated water lines.

The garden club continued t
give trees—another two hundred—an
community residents pitched in to pul
out mountains of honeysuckle, to righ
the toppled but exquisite wrought-iro
fences, and to haul away trash, includ
ing old refrigerators and burned-out car
White's church lent a hand in building
neighborhood playground.

On a brilliant June morning in
fused with the perfume of old rose
White, wearing a long blue linen dre
and sneakers, marched along an allé
of fine old Atlantic Whitecedars. "M
mother was fascinated by genealogy, s
I heard that my great-, great-, great-–
who knows how many greats—grandfa
ther, a mayor of Lynchburg, is burie
here," she says. "But it came as a revela
tion to me that this cemetery is actual
75 percent black. I'm so pleased now t
be able to shed some light on this signi
icant legacy of Lynchburg's history
White can point out the grave of Blin
Billy (died 1856), a former slave ar
street musician whose freedom w
bought by townspeople; Julia Whitel
Branch (c. 1850–1937), a midwife ar
beloved baby nurse; and Harry Re
(1892–1969), the first African-Ameri
pharmacist in town.

The recovery of this serene lan
scape with its important chapter of th
state's history was applauded by the Ga
den Club of Virginia when the Old Ci
Cemetery won the Common Weal
Award, given to promote conservati
and beautification projects. At the hea
of this local effort, like the spirit motiva
ing all the Garden Club's worthy restor
tions, is pride in Virginia. "It's a spec
loyalty," said Favretti, talking about t
garden club women, "a powerful loya
to their cause and to each other." ■

Next year's Historic Garden Week in Virginia will take place from April 22 to 30, 2000. For information, write to 12 East Franklin Street, Richmond, VA 23219. To reserve a guidebook, send a $5 donation payable to Historic Garden Week.



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SPACE LIMITATIONS PREVENT SOURCING OF ALL ITEMS SHOWN. SOME ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER *Designer:* **Miles Gandy Whitfield.** For more details, see Reader Information for "A Good Move," page 122.

50 STRAIGHT SHOOTER *Pages 50 to 52: Designer:* **Emily Summers,** 1933 Cedar Spring, Dallas, TX 75201; 214-871-9669.

106 NOTHING COULD BE FINER *Pages 106 to 113: Architect:* **Glenn Keyes,** Glenn Keyes Architects, 12 Vanderhorst St., Charleston, SC 29403; 843-722-4100. *Designer:* **Mark Hampton,** Mark Hampton Inc. 654 Madison Ave., New York 10021; 212-753-4110. *Living Room:* **Fabric on sofa,** Les Fougeres, Bianco #33275/1—Clarence House (T); 212-752-2890. **Wicker chairs and ottoman** in brown stain—Walter's Wicker (T); 212-758-0472. **Fabric on wicker chairs,** English Oak Leaf in oyster—Bennison (T); 212-941-1212. **Custom grid carpet**—Elizabeth Eakins (R,T), 21 E. 65 St., New York 10021; 212-628-1950. *Game room:* **Pool table**—Blatt Billiards (R), 809 Broadway, New York 10003; 212-674-8855. *Dining room:* **Dining table; dining chairs**—Barton-Sharpe Ltd. (R); 66 Crosby St., New York 10012; 212-925-9562. **Chair fabric,** Bristol Check #69880.01—Brunschwig & Fils (T); 212-838-7878. **Wallpaper,** Dorset Gray #C225—Clarence House (T); see above. *Guest bedroom with rocking chair.* **Armchair fabric,** Aviary Bouquet, #H101382—Cowtan & Tout (T); 212-753-4488. **Blue and tan striped rug**—Woodard & Greenstein (R,T). 506 E. 74 St., New York 10021; 212-988-2906.*Guest bedroom with twin beds:* **Fabric on armchair,** Benedict Moire#NCF675/09—Osborne & Little (T); 212-751-3333. **Carpet,** Abaca woven—Rosecore Carpet (T); 212-421-7272.

114 A PEACH OF A JOB *Pages 114 to 121: Designer:* **Dan Carithers,** 2300 Peachtree Rd., Atlanta, GA 30309; 404-355-8661. *Living room:* **Bench; armchairs**—Tom Hayes & Assoc. (T); 404-233-7425. **Bench fabric,** #5305/03—Rose Cumming at John Rosselli & Assoc. Ltd. (T); 212-593-2060. **Trim,** #ST14012-036—Scalamandré (T); 212-800-932-4361. **Mirror**—Jane Marsden Antiques (R,T), 2300 Peachtree Rd. NW, Atlanta, GA 30309; 405-355-1288. **Sofa fabric,** #12056—Bergamo (T); 212-888-3333. **Trim,** #90608/4—Brunschwig & Fils (T); 212-838-7878. **Pillows fabric on sofa,** #3909.01/6; **Trim,** #90476/20—Brunschwig & Fils, see above. **Armchair near window,** Travis & Co. #245—Winston Concepts, see above. **Chair fabric,** #12056—Bergamo, see above. **Trim,** #90607/4—Brunschwig & Fils, see above. **Drapery fabric,** #P1260-07—Pierre Frey at Donghia (T); 212-935-3713. **Trim,** #PD8/2505—Clarence House (T); 212-752-2890. **Sheer,** #3322—Gretchen Bellinger Inc. (T); 518-235-2828. **Chair fabric,** #1031014—Greff; **trim,** #892333—Schumacher (T); 212-415-3900. **Pair of French chairs,** fabric #89149/M20—Brunschwig & Fils, see above. *Hall:* **Bust; pedestal**—Travis & Co. (T); 404-237-5079. **Bench fabric,** #F1907/06—Colefax & Fowler (T); 212-753-4488. *Kitchen:* **Fabric on/pr. of side chairs,** #P2552-02—Pierre Frey at Donghia, see above. **Farm table**—The Gables (R,T), 711 Miami Circle, Atlanta GA 30324; 404-231-0734. **Bench**—Toby W. Antiques (T); 404-233-7425. **Armchair**—Jacqueline Adams Antiques (R,T), 2300 Peachtree Rd. NW, Atlanta, GA 30309; 404-355-8123. **Delft urns**—Tom Hayes & Assoc. see above. **Drapery,** #F1312-05; **armchair fabric,** #F1314-02—Colefax & Fowler, see above. *Hall:* **Chinese celadon**—Tom Hayes & Assoc. see above. **Chandelier**—Jane Marsden Antiques, see above. **Clock**—Jacqueline Adams Antiques, see above. **Bench fabric,** #4234/56—Manuel Canovas (T); 212-752-9588. *Library:* **Wallpaper,** #WP81561-5; **drapery fabric,** #7895-003—Scalamandré, see above. **Pair of arm chairs,** fabric #46132.08—Brunschwig & Fils, see above. **Pair of armchairs fabric and ottoman fabric,** Malabar green #3051-03—Colefax & Fowler, see above. **Sofa fabric,** #401277—Cowtan & Tout (T); 212-753-4488. **Bird prints**—Richard Harris (R,T), 910 Sherwood Dr., #18, Lake Bluff, IL. 60044; 847-295-9045. *Dining room:* **Louis XVI chairs**—Jane Marsden Antiques, see above. **Daybed**—Jacqueline Adams Antiques, see above. **Paintings**—Toby W. Antiques, see above. **Mirror**—Williamword Fine Antiques (R,T), 707 Miami Circle, Atlanta, GA 30324; 404-233-6890. **Chandelier**—Betty Jane Bart Antiques (R,T), 1225 Madison Ave., New York 10128; 212-410-2702. **French wall clock**—Tom Hayes & Assoc. see above. **Round table skirt fabric,** #5226—Cowtan & Tout, see above. **Trim,** #FC1195-001—Scalamandré, see above. **Daybed fabric,** #60975.01—Brunschwig & Fils, see above. **Trim on bolster,** #V47-11; **trim on bed,** #V592-23—Scalamandré, see above. **Drapery fabric,** #60975.01; **back fabric,** #60975.01; **trim,** #90611/08—Brunschwig & Fils, see above. *Guest bedroom:* **Drapery fabric and footboard fabric,** #PR7250/17—Sanderson (T); 212-319-7220. **Trim,** #90050/3—Brunschwig & Fils, see above. **Queen bed**—Tom Hayes & Assoc. see above. **Duchessette**—Jacqueline Adams Antiques, see above. **Duchessette fabric inside,** #PR7250/17—Sanderson, see above. **Dressing table**—Williamword Antiques (T); 404-233-6890. **Wallpaper,** #WR8064/3—Sanderson, see above. *Guest bedroom with angel canopy:* **Drapery fabric,** #F2013-4—Colefax & Fowler, see above. **Trim,** #90559-10—Brunschwig & Fils. see above. **Angel canopy fabric,** #F201304—Cowtan & Tout, see above. **Lining,** #60977.01—Brunschwig & Fils, see above. **Trim,** #FX1202-003—Scalamandré, see above. **Dust skirt and headboard fabric,** #F201304—Cowtan & Tout, see above. **Framing**—Fred Reed Picture Framing, 426 Traybert Ave., Atlanta, GA 30309; 800-888-5456. *Master bedroom:* **Commode; armoire; bench**—Jacqueline Adams Antiques, see above. **Armchair; side chair**—Tom Hayes & Assoc. see above. **Hanging plates**—Toby W. Antiques, see above. **Drapery,** #30062-008; **trim,** #FX1202-002—Scalamandré, see above. **Drapery fabric,** #11315/45—Manuel Canovas, see above. **Trim,** #FX1202-002—Scalamandré, see above. **Shield chairs fabric,** #5W78006—Zoffany (T); 212-593-9787. **Dust skirt,** #11315-45; **two bergeres fabric,** #11315-45—Manuel Canovas, see above. **Trim,** #90602/04—Brunschwig & Fils, see above. **Headboard fabric,** #6400/12—Clarence House, see above. **Fabric in armoire,** #fc5963—Cowtan & Tout, see above.

122 A GOOD MOVE *Pages 122 to 127: Designer:* **Miles Gandy Whitfield,** Restorations Recreations; PO Box 71124, Newnan, GA 30271; 770-304-7019 and 155 King St. Charleston SC 29401; 843-224-5861; 770-304-7019. *Blue library:* **Yellow sofa and chair fabric**—Clarence House (T); 212-752-2890. **Trim on sofa**—Clarence House, see above. *Dining room:* **Green fabric on chairs**—Clarence House, see above. *Center hall:* **Wallpaper,** Figaro #GP3102 Galacar—Carleton V (T); 212-355-4525. **Black moiré on side chairs**—Scalamandré (T) 800-932-4301. **Trim on side chairs**—Clarence House, see above. *Porch:* **Chairs**—Bauer International (M), 414 Jessen Lane, Wando, SC 29492; 843-884-4007. *Green living room:* **Black moiré on sofa and chairs; trim on sofa**—Scalamandré, see above. **Trim on chairs**—Clarence House, see above.

128 SET IN TENNESSEE STONE *Pages 128 to 131:* Ben Page & Associates LLC, 1206 Ave., S. Nashville, TN 37212; 615-320-0220.

132 LOW-COUNTRY HIGH STYLE *Pages 132 to 135:* **Robert M Hicklin;** Charleston Renaissance Gallery, 103 Church St., Charleston, SC 79401; 843-723-0025. *Designer:* **Thomas Jay Studio, Inc.,** 136 E. 57 St. #1704, New York 10022; 212-838-9080. **Preservation Consultant** John Laurens, Sarah Fick; 387 King Street, Charleston, SC 29403. *Living room:* **Paint**—HC-1 flat finish; Benjamin Moore (M): for stores: 800-672-4686. **Sofa fabric,** #99459-001, Taffe Moreen Green—Scalamandré (T); 212-980-3888. **Sofa trim,** #90621/6, Nail Head Gimp, T Rose—Brunschwig & Fils (T); 212-838-7878. **Valance fabric,** SFJ, Apricot—Claremont (T 212-486-1245. **Chair seat fabric,** #99459-001, Taffeta Moreen Bottle Green—Scalamandré, above. **Wallpaper,** Gallier Diamond #1041—Brunschwig & Fils, see above.

136 WALLPAPER *Pages 136 to 137:* **Frames,** 17th-c. European to 20-c. American peri frames and handcrafted replicas—Gill & Lagodich Fine Period Frames and Restoration (I 108 Reade St., New York 10013; 212-619-0631 **Paper hanger**—Christopher's Professional Pai ing and Wall Coverings, member of National Guild of Professional Paperhangers; 203-4 7445. *Background wallpaper:* **Avignon,** #DK08001—Zoffany at Whittaker & Woods (T 212-593-9787. *Left page:* **Baltzar,** #633-04—Country Swedish (T); 212-838-1976. **Chair**—Jo Rosselli International (T); 212-772-2137. *Right page frames, from left to right:* 1. **York Aquarine Gold,** #HCP72300-BQO—Hinson & Co. (T); 212-688-5538. 2. **Historic Charleston V** 1—Katzenbach & Warren for Imperial Home Decor Group (R); 800-974-2466. 3. **Villa D'E** #CLF378—Nobilis (T); 800-464-6670. 4. **Rose and tassel border,** #5044—Travers (T); 2 888-7900. 5. **Lucca,** #DK070066—Zoffany at Whittaker & Woods, see above. 6. **Milan** #DK02005—Zoffany at Whittaker & Woods, see above. 7. **Palm stripe,** #621H-102—Christopher Norman (T); 212-644-4100. 8. **Katie,** #600869—Travers, see above. 9. **Indian,** #WM73 5—Morris & Co. at Sanderson (T); 212-319-7220. 10. **Clandon,** #52/7001—Cole & Son Whittaker & Woods, see above. 11. **Anna Maria,** #616H-02—Christopher Norman, see abo 12. **Avignon,** #DK08001—Zoffany at Whittaker & Woods, see above. 13. **Hillside,** #9817W- Carleton V Ltd. (T); 212-355-4525. 14. **Mona,** #644-04—Country Swedish, see above. 15. **L coln,** #52/7051—Cole & Son at Whittaker & Woods, see above. 16. **Sunflower,** #WM71 3—Morris & Co. at Sanderson, see above. 17. **Le Pecheur,** border #DA57001—Monkwell Lee Jofa (T); 212-688-0444. *Pages 138 to 139: Background wallpaper,* **Ovington,** #NCVW21 04, yellow—Nina Campbell at Osborne & Little (T); 212-751-3333. *Framed wallpapers, left from left to right:* 1. **Ashley,** #7606/05—Colefax and Fowler at Cowtan and Tout (T); 212-7 4488. 2. **Firenze,** #DK09003; 3. **Tours,** #DK03006; 4. **Aubusson Damask,** #3263005—Z fany at Whittaker & Woods, see above. 5. **Chantung Daisy,** #PAR15125W-BJ—Motif Desi (R,T); 914-633-1170. 6. **Ovington,** #NCVW2150-04—Nina Campbell at Osborne & Li see above. 7. **Quincy,** #PAR15164W-BJ—Motif Designs, see above. 8. **Pyrrhus,** #4445A/0 Boussac Fadini (T); 212-421-0534. 9. **Peabody Stripe,** #PAR-15158W-BJ—Motif Designs, above. 10. **Historic Charleston Vol. 1**—Katzenbach & Warren for Imperial Home De Group, see above. 11. **Poppy,** #WM7314/7—Morris & Co. at Sanderson, see above. 12. **Gr** #573664—Waverly (T); 800-423-5881. 13. **Lucca** #DK07001—Zoffany at Whittaker & Wo see above. 14. **Marblehead,** #PAR15153W-BJ—Motif Designs, see above. *Right page, from to to right:* 15. **Damask Fern,** Operetta by York—Design Group (R,T); 800-238-9152. 16. **St ford,** #PAR15165W-BJ; 17. **Duxbury Shells,** #PAR15134W-BJ—Motif Designs, see above; **La Declaration Fawn,** #DPX15421W-BP—Pierre Deux (R); for stores: 800-7PIERRE. **Lyons,** #7604/03—Colefax and Fowler at Cowtan and Tout, see above. 20. **Age of Grand Bamboo,** #8105-22—Hines & Co. (T); 212-754-5880. 21. **Sunflower,** Operetta by Yor Design Group, see above. 22. **Cooper-Hewitt Vol. 1**—Katzenbach & Warren for Impe Home Decor Group, see above. 23. **Empire Diamond,** #69295.06/375—Brunschwig & Fils 212-838-7878. 24. **Wallflower,** #6823/2—Clarence House Imports (T); 212-752-2890. 25. **T Panel,** #3261001, Aubusson—Zoffany at Whittaker & Woods, see above. 26. **Grev** #52/7074—Cole & Son at Whittaker & Woods, see above. 27. **Arbury** #20170-02—Cowta Tout, see above. 28. **Americana,** #574594—Waverly, see above.

140 KAUFMANN *Pages 140 to 145: Original architect:* **Richard Neutra.** *Restoration architect* **Leo Marmol and Ron Radziner,** Marmol & Radziner Architects, 1631 21 St., Santa Mon CA 90409; 310-264-1814. *Project manager:* Christopher Shanley. *Contractor:* Marmo Radziner Construction. *Restoration designer:* Marmol & Radziner Architects. *Landscape desi* Eric Lamers, 323-931-5984, and William Kopelk, 760-416-3811. *Stylist:* William Kopelk; 416-3811. *Research:* Beth Edwards Harris and Marmol & Radziner Architects. **House size:** 3 sq. ft. **Lot size:** 2.5 acres. *Exterior materials:* Douglas fir tongue-and-groove planking, cemen

CORRECTIONS

In the July 1999 story "Tree Huggers," the Reader Information credit for the fireplace sto pictured on page 101 should have been as follows: **Freestanding fireplace stove**—Rais Wittus, Inc. (M); 914-764-5679.

The September 1999 story "Glamour Under the Sun" was produced by contributing edit Candia Fisher.



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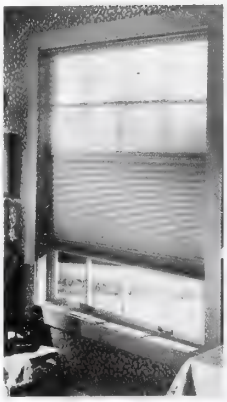
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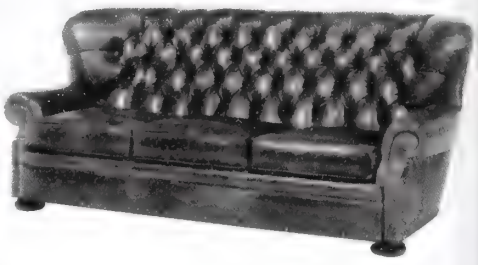


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ster, Utah Buff sandstone. **Roof deck:** Douglas fir. **Win-ws, doors,** custom by architect. **Sliding doors,** custom d-rolled steel—Miller Metal Specialties; 818-548-9235. **rdware,** custom chrome-plated brass—Manchester Sash Door; 323-759-0344. *Interior materials:* **Interior walls,** el-troweled cement plaster, cork tile. **Wood paneling and ework,** birch veneered plywood—Kurtkraft; 310-828-04. **Floors,** white cement and silica sand topping slab. *Liv-room:* **Carpet,** Caprice—Edward Fields (T); -652-3058. **Sofa fabric,** Mino, Takibi Brown, #5915-08—nghia (T); 212-935-3713. **Curtains,** Shanghai silk in u—Steven Harsey (T); 310-659-7820. **Armchair** by Van ppel-Green, owner's collection. **Armchair fabric,** Boboli saffron, #4915-03—Donghia, see above. *Dining area:* airs by Ray and Charles Eames, owner's collection. **Rug,** nic Basket, designed by Raymond Loewy—Edward Fields, above. *Kitchen:* **Ovens**—Thermador (M); 800-656-9226. frigerator—Sub-Zero (M); 800-222-7820. **Dishwasher**—sch (M); 800-944-2904. *Bedroom:* **Curtains,** Shanghai in ecru—Steven Harsey, see above. **Carpet,** Caprice—ward Fields, see above.

6 MIAMI ICE *Pages 146 to 149: Designer, Architect:* **Ali-Spear,** A.I.A., 131 E. 70 St. #3E, New York 10021; 212-9-8506; 180 N.E. 39 St., #222, Miami, FL 33137; 5-438-1200 or 888-229-9993. *Living room:* **Sofa fabric,** te canvas—Brunschwig & Fils (T); 212-838-7878. **Coffee le,** Barcelona table, by Mies van der Rohe—Knoll (R,M); -343-4000. **Gilded mirror**—Cobweb Antiques & Imports T), 116 W. Houston St., New York 10012; 212-505-1558. **ns,** white glass—Reymer-Jourdan Antiques (R), 29 E. 10 New York 10011; 212-674-4470. **Folding side table,** ite—Plexi-craft (M); 212-924-3244. **Rug,** Greek flokati—C Carpet & Home (R), 888 Broadway, New York 10010; -473-3000. **Ceramic lamps**—Mecox Gardens and Pottery , 257 Country Rd., 39A, Southampton, NY 11968; 516--5015. **Green glass vase,** Blenko—Wyeth (R), 151 nklin St., New York 10013; 212-925-5278. *Master bedroom:* **a fabric,** white pique—Rogers & Goffigon (T); 212-888-2. **Bed linens,** designed by Alison Spear—Fine Linens T), 1193 Lexington Ave., New York 10028; 212-737-0520. **rored nightstands,** by Alison Spear—Laura Rozos, Metal (M); 718-783-8925. **Art collage**—Pablo Cano (M); 305--5031. *Dining room:* **Chairs,** Lucite, by Alison Spear—n Moderne (R), 281 Lafayette St., New York 10012; 212--3439. **Triptych of round paintings,** by Lydia Rubio—gewater Lustberg Gallery (R), 560 Broadway, Ste. 204, York 10012; 212-941-6355.

THE LITTLE EASY *Pages 150 to 153: Designer:* **Kitson mwell;** 504-581-3080. *Living room:* **Paint,** River Sand—tin-Seynour (M); 800-677-5270. **Gray wool flannel and n silk satin**—Promenade Fine Fabrics (R), 1520 St. rles Ave., New Orleans, LA 70130; 504-522-1488. **ncy mirror**—Dunn & Sonnier (R), 2130 Magazine St., Orleans LA 70130; 504-524-3235. **Plates on wall**—Koerner Antiques (R), 4021 Magazine St., New ans, LA 70115; 504-899-2664. *Bedroom:* **Sheets,** Hotel m; **shams and coverlet,** Stephanie pattern—Peacock y (M); 800-275-0784.

BISCUITS **19th-c. large cutting board,** $175—Susan sh (R), 390 Bleecker St., New York 10014; 212-645-5020. **nen towels:** Paula Rubenstein (R), 65 Prince St., New 10012; 212-966-8954. Peach jam: **yellowware nest bowl,** —Susan Parrish, see above. **Red Bakelite handled n**—Paula Rubenstein, see above. **Green wood cheese** c. 1850, $895—The American Folk Art Gallery (R), 374 ker St., New York 10014; 212-366-6566. Strawberry cake: **Green antique Provence plate,** $190—LeFanion 299 W. 4 St., New York 10014; 212-463-8760. Fried ken: **Kitchen towel**—Paula Rubenstein, see above. **ch wire basket,** $295—Pierre Deux Antiques, 369 ker St., New York 10014; 212-243-7740. **Cast-iron skil-**Paula Rubenstein, see above. Salt-crusted herb biscuits: **ch ceramic dinner plate**—Pierre Deux Antiques, see **e. Restaurant:** DC Coast Restaurant, 1401 K St., NW, ington, DC 20005; 202-216-5988. Cheese biscuits with berry julep: **Mahogany-handled oval silver serving** –Aero Ltd., 132 Spring St., New York 10012; 212-966-**Restaurant:** Blackbird Restaurant, 60 E. 49 St., New 10017; 212-692-9292.



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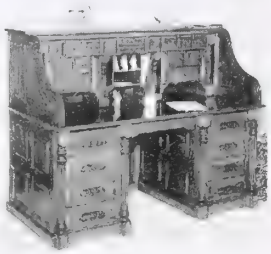
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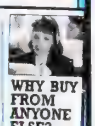
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SOUTHERN WAYS

By Phyllis Theroux

Eleven years ago I almost married a farmer-professor from Vermont. In preparation for my new life, I bought a pair of rubberized boots and a new L.L. Bean parka and tried to get interested in tapping trees for maple syrup. But I couldn't keep my eyes on the spigot—which eventually wound up being true of the relationship as well.

I broke off the engagement and in an unrelated move decided to leave Washington, D.C., and buy a house in a sleepy little railroad town in central Virginia. This was not the fulfillment of a long-held fantasy to live in the South. I wanted to own my own home and for the price I could afford I had to go way outside of Washington to find it.

News between former fiancés travels slowly, but eventually he heard, through mutual friends, what I had done. "I can't believe this," he exclaimed in a letter. "My mother was born in that town, both my parents are buried in that cemetery! Why on earth would you want to move to a place where there is no right side of the tracks?"

I still don't know what he meant, but it wasn't long before I realized I had done both of us a favor. Within the year he was married to someone else and I was ensconced in a town I had chosen for one cold-blooded reason: to get a tax deduction. I got a lot more.

Here's what I like about the South:

The way they talk, which is soft and unhurried and has the soothing effect of floating down a warm creek in an inner tube. A mundane word like "chair" is pulled apart like taffy and turned into "chi-uh," which sounds much better. They don't say "hi" but "hey," which has an affectionate ring to it. And if they like you they put a "Miss" before your first name, as in "Hey, Miss Phyllis," which makes you feel as if they've been waiting all day for you to walk by and make them happy.

Gardens are very important. You plant a hydrangea bush and people come right over to see it, like a new baby.

If you get sick, you are swamped with soup and prayers.

If you forget to wear your shoes to the local market, people look the other way.

"I can't believe you went in there in your bare feet," said my mother, who is from New York, where they're much stricter about such things.

"This is the South," I said defensively. "They tolerate eccentricity better [illegible] that do up North."

I like southern [illegible]. They are high-windowed and full of clutter, homegrown [illegible] and relatives who are too old to fend for themselves. In this town, people don't go to the rest home until the last possible minute. They sit around the kitchen table after dinner and tell you stories about how they were born in Stonewall Jackson's kitchen, which was converted into a hospital delivery room—and they have a special birth certificate that cost $15 to prove it.

People in the South take their histories, large and local, very personally. Every house has a name, like "Grandma Hall's," even though Sandra Lynne currently occupies it, or "the Moreland house," which is where I live now that Dr. Moreland has gone to his reward. And, of course, every person is connected, like strands in a fishing net, to everybody else.

Recently I phoned my neighbor, Lula Hopkins, who is one of the town extension cords. She's the one you call if you want to find out who is sick, or got the job, or had the baby. I was giving a party for someone who had grown up here, and most of the people on her list were unfamiliar to me. Lula knew them all.

Betty Troxell, she informed me, was kin to the Lucks and of course I knew who they were. I did. But she didn't think Ralph Milledge would be coming on account of his heart bypass last June, and she hadn't seen his wife, Lou, at church last Sunday. Then again, she was probably just under the weather. And so it went down the list, until I was thoroughly informed, caught up and woven into the larger picture. And the larger picture is more diverse than I used to think.

On the surface, a small southern town is highly stratified, particularly along religious lines. Where you go to church tends to become your core community. But because the wider circle is so small, it is easier to meet people who do not look or act like you, which brings everybody closer together on a regular basis.

I am not a romanticist and I do not believe that one has to be in a particular place to fulfill one's destiny. But after ten years of living in a community full of magnolia trees with blossoms like soft, floppy white ribbons, a grocery store that smells like someone's kitchen before dinner, and people who accept you no matter what side of the tracks you live on, I am content to work out the details of my destiny here . . . although not as content as some.

Not long ago I asked a native old-timer what was the farthest he had ever traveled.

"Roanoke, Virginia," he replied.

"You've never been out of the state?" I exclaimed.

"No reason to," he said. "I've never lost anything."

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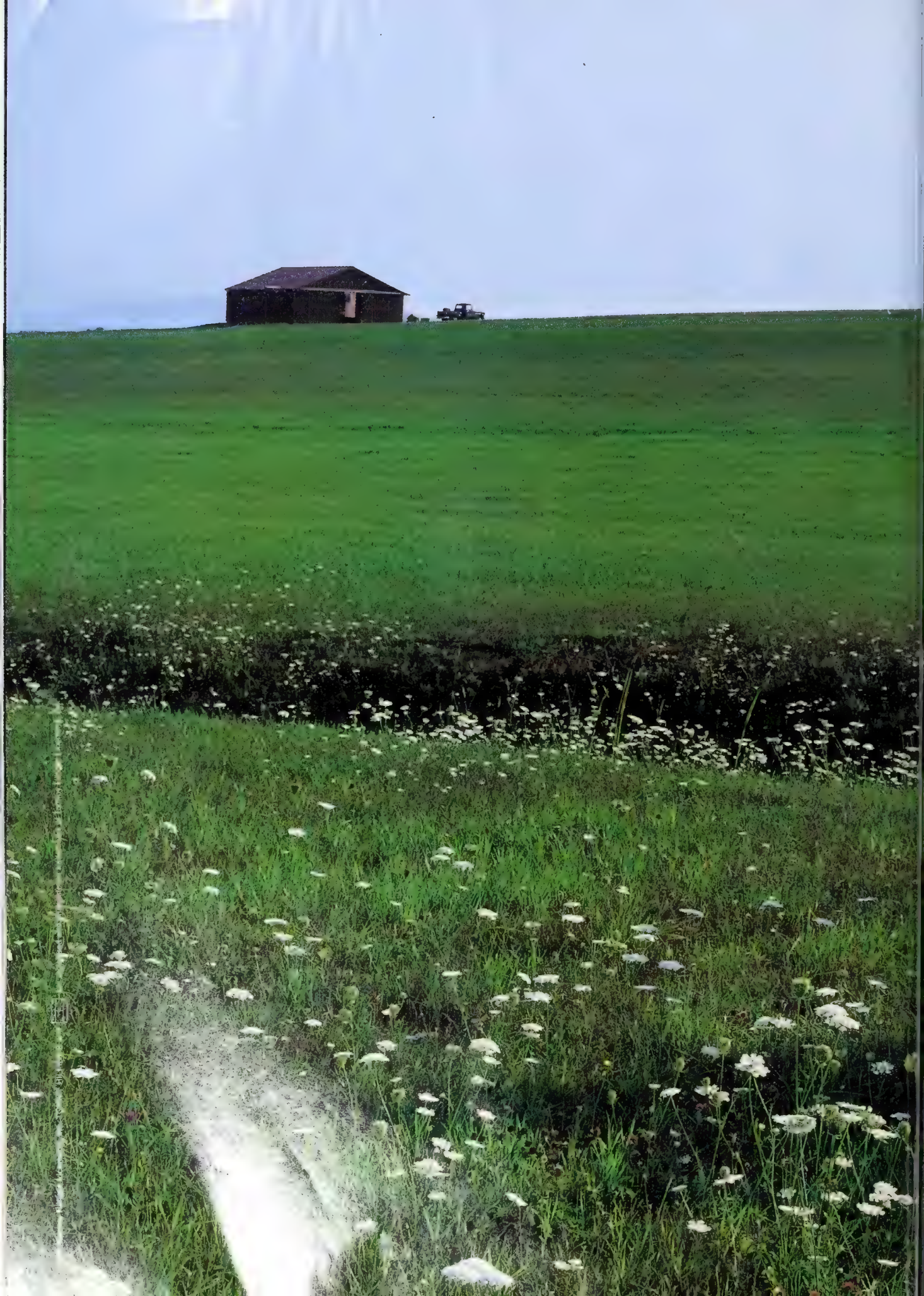


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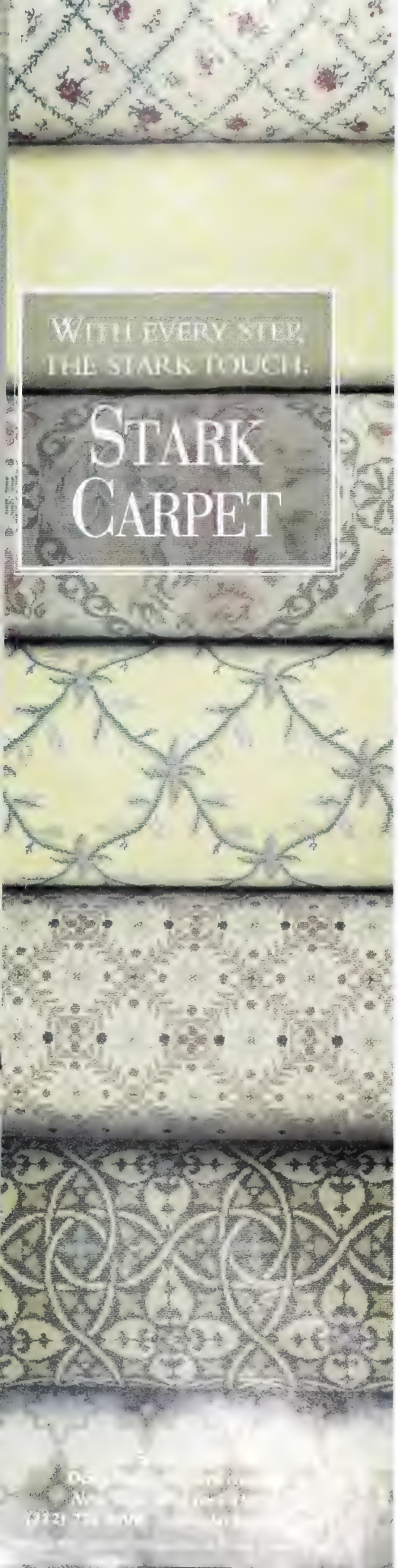
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SKIN DEEP

By Michelle Trageser

I live in a formstone house in Baltimore. When I mention this, some people say, "Oh, you poor thing." A point of contention between my husband and me, formstone is a Baltimore invention and a Baltimore tradition. It's a nonstructural skin, a cementitious product applied by hand with a trowel and found most often on downtown row houses, another Baltimore tradition. It's supposed to look like stone but doesn't really. My husband thinks formstone is great. He thinks it's funky, kitschy, unique. He's not from Baltimore. I am, and I think it's hideous.

The veteran Baltimore filmmaker John Waters, a connoisseur of what's tacky, once described formstone as "the polyester of brick." In an interview he said, "It's so ugly it isn't anymore to me. . . . It looks phony, like a false front, which it is." My husband and I had seen a lot of his movies, such as *Hairspray* and *Crybaby*, which are filled with formstone houses—we just never expected to live in one ourselves. Now we make mortgage payments every month and some day we'll wholly *own* a formstone house. Not even the usual row house, it's freestanding, with formstone that wraps around all four sides and up the steps inside the front porch. You can't get away from it.

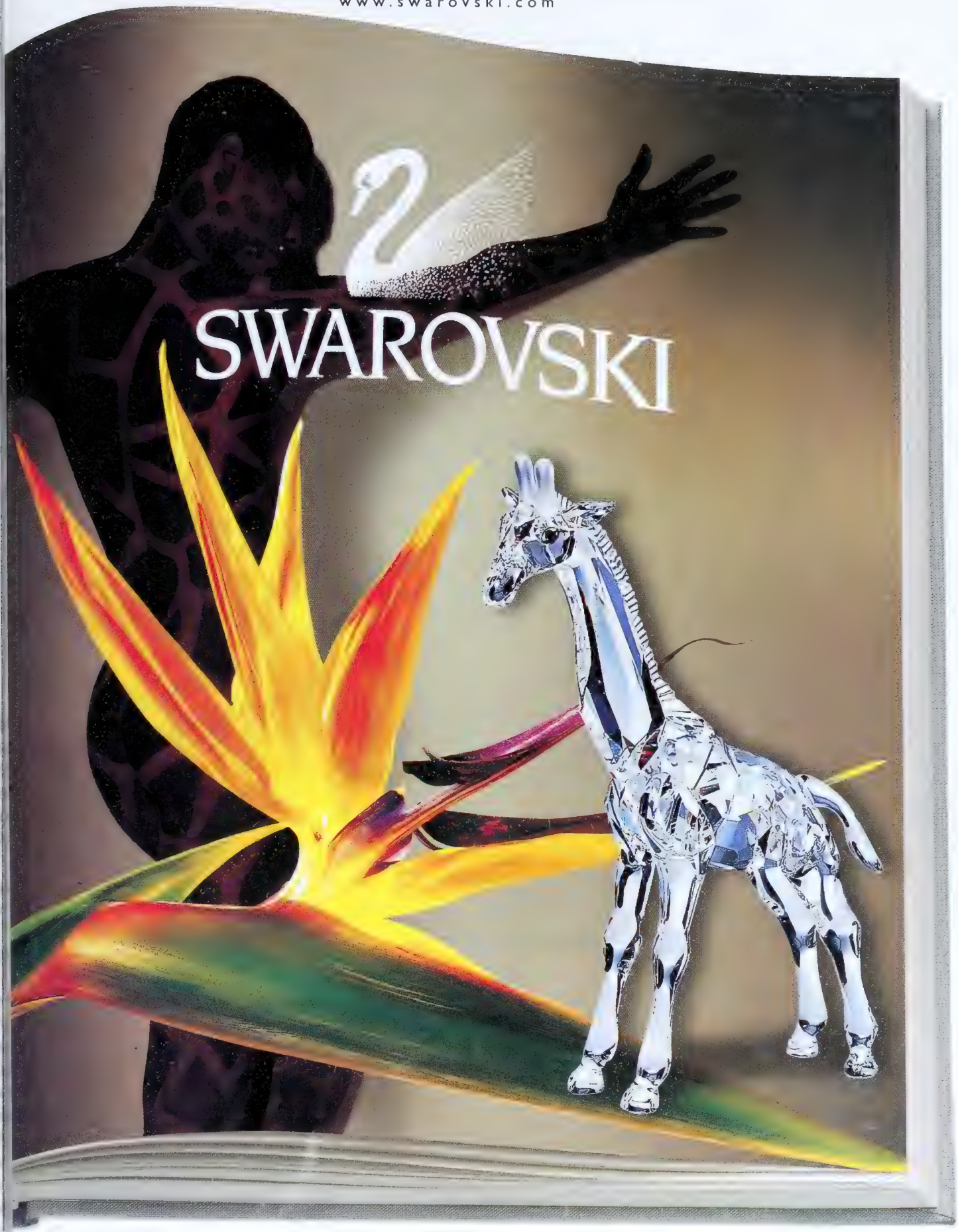
We didn't set out to buy a house. In fact, we looked at every other available house in the neighborhood first. Somewhere along the way my husband, Mark's eye fell on this one and he kept driving by it, pointing it out to me. I would go in. Only when we had exhausted all of the other hou on the market and fallen into serious like with the area d consent. We signed a contract the next day. I was tired looking. It was summer and it was hot and we lived in apartment house with a baby. There was a big yard, and price was right.

"It's a great house, hon," said my husband. "It's got g bones. And we won't have to paint it every few years like neighbors. Low maintenance." He's right about that. T neighbors' siding is wood or asbestos shingle and their pa peels and fades.

Our house was a real handyman's special when bought it. Very little had been done to it. It retained the o inal cast-iron sink with the built-in drainboard in the kitch and the original clawfoot tub in the bathroom. The one ba room. I always thought those tubs quaint and adorable unt had to bathe a baby in one. They are deep, and my arm got awfully sore leaning over the edge to hold onto my li slippery fish. Yet what we liked most about the house was t it had hardly been "improved." There was no wallpaper strip off, no cheesy finished basement that we would wan refinish. No, it was all there in its seventy-year-old almost- gin state, and it needed us.

We were both trained as architects, taught to appre-

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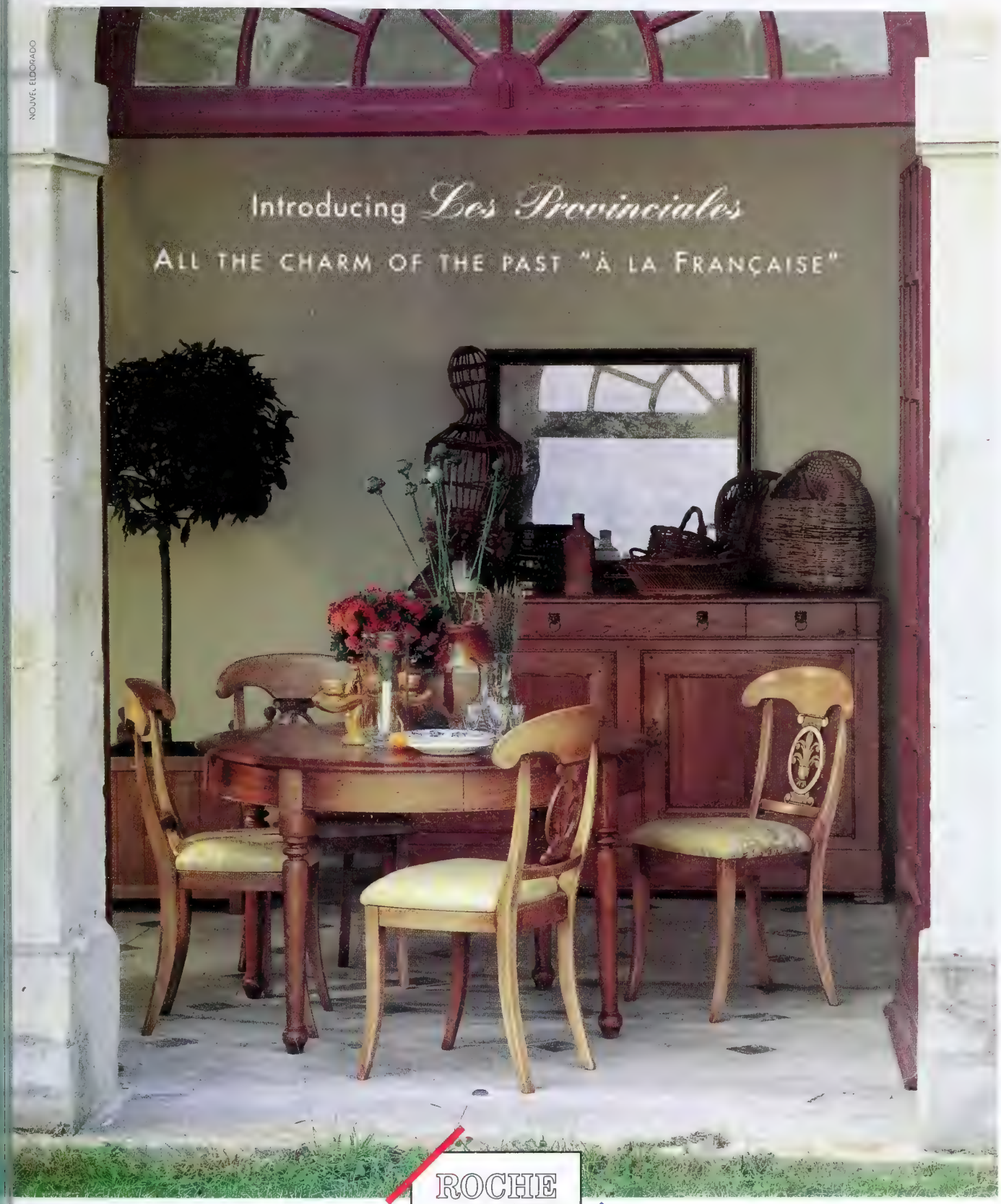
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Between us we have four boys so there are always playmates. They run around beating each other with sticks while I referee from the patio

ciate fine things and good proportions, and then sent out into the world where we weren't paid enough to afford them. We had a lot of ideas that first year. I even made up a monthly schedule, room by room, of our proposed improvements. We planned on completing the job within six months. I still have that schedule. We take it out every once in a while and laugh at how naive we were.

Still, we got some things done that first year. We would wait until the baby went to bed and stay up into the night, scraping, patching, sanding, painting. We painted each room a different, bright color to hide the fact that we didn't have furniture and couldn't afford any, then we replaced the ceiling in the living room. After taking down the dropped acoustical panel ceiling, we discovered why it was there in the first place. The plaster above it was a mess. With the help of friends we put new drywall up and it looked great. I discovered that my next-door neighbor, an artist, had been a drywaller in a previous life. She had *two* babies slung on her hip, but she still managed to put them down long enough to climb up the ladder and give us pointers on mudding and taping.

Soon after we finished the ceiling I learned why my husband was so happy about low maintenance. It seemed I was not married to a handyman. We had been living in apartments for years, how could I have known? He hated the panel ceiling, but after we fixed that, he mysteriously lost interest in renovation. I was just getting started.

I put a new kitchen floor in one year with Dad's help, and new cabinets the next. My dad, it turns out, is my handyman. When I can get him off the golf course, I corral him into a project. My husband and I have an unspoken agreement about that. We have two children now, which is four times as much work as one, so it's harder for me to find time for my rehabs. Once a year he takes the boys to visit his family in Ohio and it's a dream vacation for me. I get four or five days alone in my own house, which I treasure. And my dad comes over every day and we work and bond and sweat (because it's *always* hot). Sometimes my mom brings us dinner from their nearby house.

I have made a lot of progress in six years. The house is still formstone, of course, but I've discovered that has one great advantage. It's very helpful in giving directions. "Fifth house on the left," I say. "The formstone one. You can't miss it." And they never do.

I've grown to love the neighborhood in those little ways you can't predict until you move in. For one thing, I have some really helpful neighbors. A lady close by runs a day care out of her house. My children spent a good part of their preschool years in the care of Miss Pickle. Hers was a second home to them, and I came to understand how the village does raise the child. In addition, I have a neighbor who is an electrician, one who is a plumber, and another who does carpentry on the side. He is also very strong, the carpenter, and can lift things that we can't. I almost never have to hire strangers. Another neighbor sells antiques out of his front yard. I bought a great chair from him that I refinished and put in the living room.

Of course, I'm not always doing home improvements. Hardly ever, in fact. I spend far more time with my sons in the back yard, which we have fenced in with the neighbor on one side. Between us we have four boys so there are always playmates. They run around beating each other with sticks while I referee from the patio that overlooks the garden. This is where my husband threw his energy after he retreated from interior work. He stopped practicing architecture about the time we moved here and combined his other great loves, teaching and landscape architecture. Teaching doesn't leave him much time to design landscapes, so our yard has become something of an incubator for his ideas. One summer he nestled a cozy brick patio between a locust tree and the vegetable garden. We eat dinner out there almost every evening when it's warm, accompanied by the sounds of the crickets and the neighbors' air conditioners. Another year he grew pumpkins, which took over half of the back lawn. That thrilled him because there was less to mow, and he was very popular at Halloween.

Our property backs up to a five-story apartment building that is populated mostly by elderly and disabled people. We are used to the mass of the building behind us and most of the time we forget that it's there. But once in a while there are reminders, like the time after a thunderstorm when a small gray-haired woman we had never met walked all the way around the block to warn my neighbor and me that a tree limb was dangling precariously over a power line crossing the yard. "I just wouldn't want any of the babies to get hurt," she smiled. She had been watching us from her window, I realized. Watching out for us.

I didn't know how attached I had become to my neighbors or my house until it looked like we might be leaving. For a few years Mark, now a college professor, kept threatening to move us across the country to a better job at a better school. When he had interviews, I went along. While he spent the day on campus, I would drive around with a real estate agent. I was always disappointed. One year we went to Lexington, Kentucky. In Kentucky, I was sure, we could get a larger house and a nice big yard. But I was wrong. It turned out that the was horse country, where most of the land was used for stables and pastures, and the house lots were small. The places we could afford had tiny rooms and even tinier yards. My formstone house began to look more and *(Continued on page 16)*


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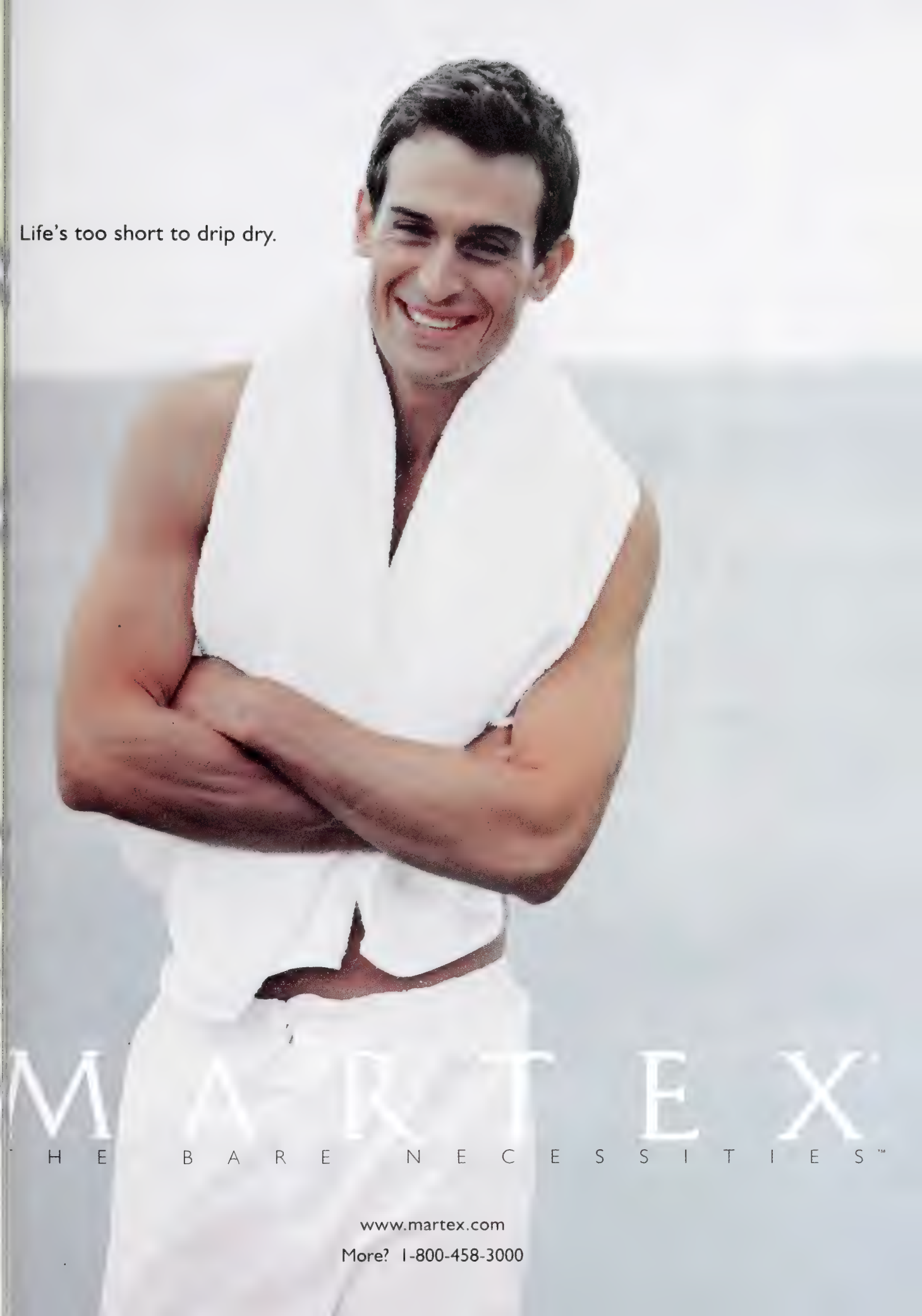
BEST OF THE BEST

On the following pages we look back at the freshest furniture, fabric, rug, and wallpaper designs of the past year

By Elizabeth Mayhew
Photography by Nédjeljko Matura



Fit to be tied: Cannon & Bullock's handmade wallpaper sheets have hand-dyed silk ribbons sewn X pattern. Once the paper is hung, the ends of t ribbons, which are trimmed with Murano glass be can be tied together in slip knots.


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Wallpaper as pictured: 1. Bamboo Stick vinyl by Stark. 2. Donghia's green paperbacked sisal. 3. Waverly's vinyl-coa Arbor Strie. 4. Wovenpaper from First Editions. 5. Clarence House's faux-shagreen pattern. 6. Waverly's lime-colo fabric-backed vinyl. 7. Kenneth Dow's Botanical wallpaper is crafted from handmade rice paper and pressed fern 8. Real rush cloth from Warner through Whittaker & Woods. 9. Paper Library's basket weave through Fonthill. 10. Heavyweight [illegible] from Blumenthal, Cannon & Bullock's scarlet handmade paper provides a backd

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Not your garden-variety fabrics: 1. Cotton Sakura print from Designers Guild through Osborne & Little. 2. Manuel de Lorca's embroi roses in various stages of bloom, through Osborne & Little. 3. Colefax & Fowler's Eldon is based on a document from the Victoria & A Museum. 4. Beaufort embroidered Italian jacquard has a waffle-weave striped background. 5. Embroidered fern leaves from Old W Weavers. 7. Large red poppies dominate a Clarence House cotton. 8. Scalamandré's pink-and-white s is decorated Art Nouveau–style embroidered linen from Chelsea Editions. 10. Bewdley Rose in beige and green, Warner through ; Jamison's handprinted Chinese Pheasant silk. 12. Lee Jofa's quilted Georgette Weave

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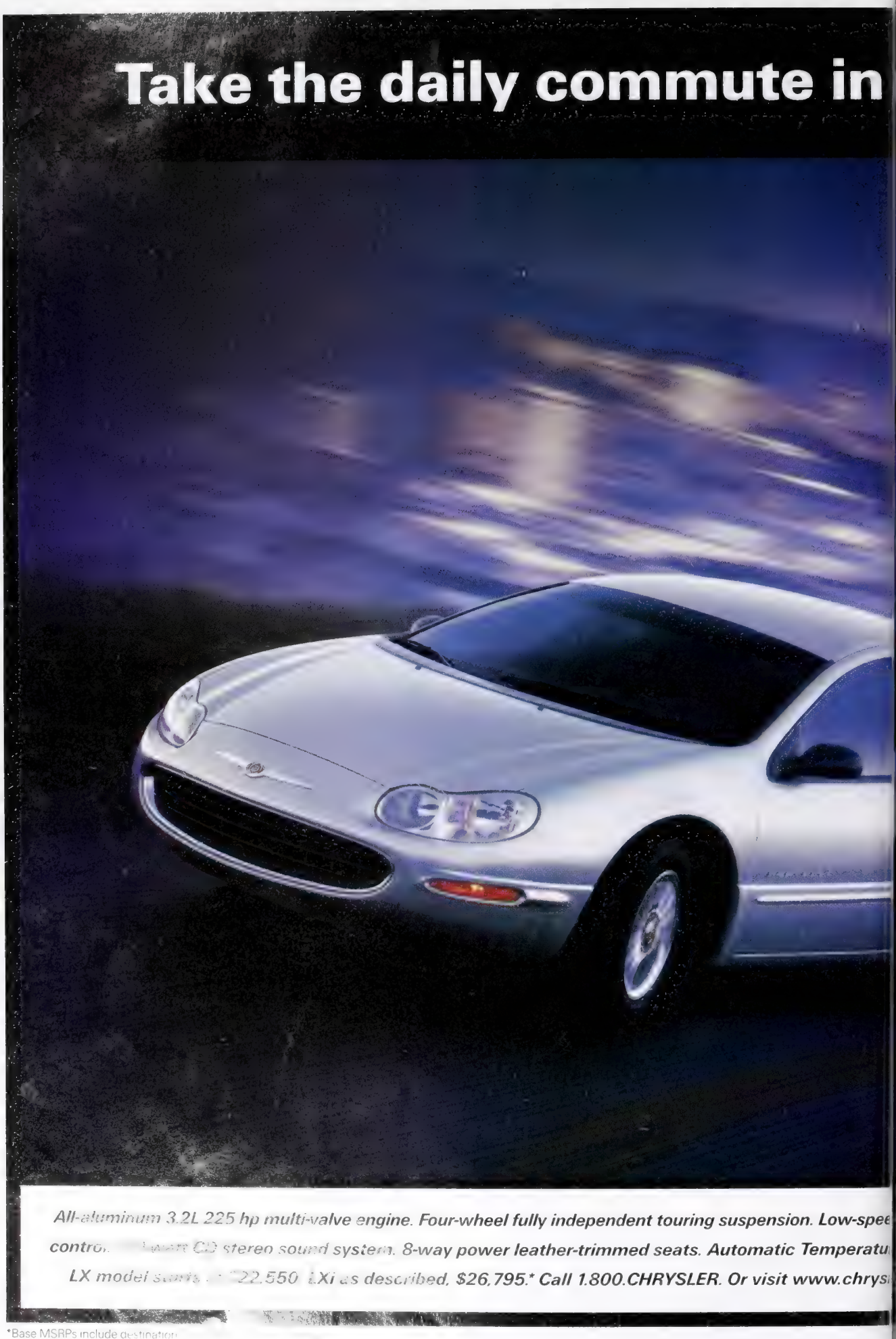
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Fabrics [illegible]. 1. Pleated Sugar Cane in olive by Larsen. 2. Linen threads are sandwiched between two layers of sheer organza from Gretchen Bellinger. 3. Sally Sirkin Lewis's modern tapestry in grass green. 4. Cream matelassé [illegible] woven coral motif from Clarence House. 5. Patchwork leather from Todd Hase. 6. Belgian linen embroidered with leaf sprigs from Beacon [illegible]. 7. Bergamo's block print looks like snowflakes. 8. Perforated wool felt by Ulf Moritz, thr[illegible] Bergamo. 9. & 10. [illegible] woven cotton and hemp; woven horsehair, both from Brunschwig & Fils. 11. W[illegible] felt embroidered in a grid [illegible] through Bergamo. 12. Donghia's quilted cotton was inspired by mover's blank

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re, clockwise from left: Hickory Chair's mahogany Gothic-style bench was based on a desig[illegible] Mitchell Gold's armless twill-upholstered sofa recalls designs from the thirties and forties. Iron floor [illegible] 22-karat gold leaf from Mattaliano, through Holly Hunt. Mahogany étagère designed by Barbara Barry [illegible] Baker. [illegible] splay table by Mariette Gomez. Maxine Snider's leather-topped cherry writing table, through Profiles. Jan [illegible]mings's walnut-and-mahogany lingerie chest has silk-lined drawers.

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What's p… top: Côte France's painted armoire with wire mesh doors and Greek key motif. Palumbo has reintroduce… Brouwer's iron floor lamp from the 1940s. Mattaliano's straight-lined, wire-brushed oak sofa upholstered in c… Hollyhock Hunt. Gustavian-style painted pine side chair, from Country Swedish. Côté France's side chair with … painted wreath. Octagon-topped poplar side table from Niermann Weeks. Whi… finished cast-bronze … with … Candle Gratale. Swedish-style armchair from Lexington's Solgården Collection

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Mode… …, clockwise from left foreground: Mahogany and glove leather folding bench from Coach Furnitu… …ar with acrylic supports by Sally Sirkin Lewis for J. Robert Scott. Ralph Laure… stitched English … …m chair from Directions, on top of Mrs. MacDougall's faux crocodile telephon… table. Blonde cowhid… …n Frau. M…hogany and aubergine leather armchair by Christian Liaigre, through Holly Hu… Grange's woven rattan … …f… table. An armless leather chair with bronze X base by Spencer Fung at Pucci…

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Eleven ra... 1. Vibra... give punch to Christine Van Der Hurd's repeating circles, through Capellini ModernAg... 2. Underw... ...tion for Next Moon's coral branch design, from Patterson, Flynn & Martin. 3. Silk feathers flo... across Stark's ... rug. 4. Odegard's Himalayan wool rug has thick, sweaterlike ribs. 5. Wool felt rug with linen stitchi... from A.M. Co... ...ated edition of woven teardrop tapestry by Allegra Hicks, at Pucci. 7. Denis Colomb's graphic zigz... runner, at Home... ...n & Koldbe... based their wool pile rug on a winding road. 9. Barbara Barry's quilt pattern silk a... wool rug, through... ...ne striped runner by David Shaw Nicholls. 11. Angela Adams's rug has a retro look.

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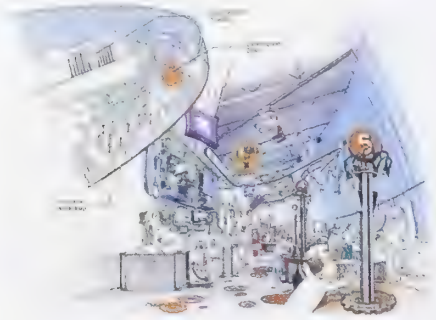
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SCIENTIFIC BREAKTHROUGH



Is it a dirigible? Is it a submarine? No, it's the sleek, hypnotically curved new building by Japanese-born architect Arata Isozaki for the Center of Science and Industry (COSI) in Columbus, Ohio. Dedicating the most prominent site in a $2 billion mixed-use development directly across the Scioto River from its skyline, Columbus hired one of the world's most distinguished architects to design a $125 million interactive science museum for all ages that encourages hands-on learning. Isozaki stretched a smooth shell three times the length of a football field into an enigmatic ellipse that is visually completed by the curved riverbank. The shell's compound curves are made of precast concrete panels joined with stainless-steel splines that catch the sun and create a buoyant, rippling effect. A abandoned 1924 Beaux-Arts high sch is integrated into a composite plan t hotwires the old interior for the 2 century. As architecture patron a COSI trustee Leslie H. Wexner, ch man of The Limited, says proudly, "T physical form matches the spirit of ploration within." Call 614-228-26 *Christine Pittel*



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Claudia Neumann's *Design Directory Italy* (Universe, $25) is for design buffs as well as for people who don't know if Castiglioni is a type of pasta or a lighting master (answer: the latter). The latest in a globe-trotting series, this paperback handbook explains how and why Italy became a creative powerhouse in this century. An alphabetical listing—from Abet Laminati (a laminate manufacturer) to the furniture company Zeus—lets you look up names quic



• Chefs who spend all day in professional kitch have the best cooking arrangements back home. Th the premise behind *Great Chefs, Great Kitchens* (Taur Press, $35), and the photo-filled survey by Ellen Whita Colleen Mahoney, and Wendy Jordon yields plenty o spiration for the remodeler and home cook. *Jane Marg*

IN THE AIR

This winter, felt feels fabulous. Cuddle up under Angel Zimick's soft brown blanket, slide your feet into half-inch-thick slippers from Troy, and walk across Salon Moderne's silk-screened felt rug.

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The new San Angelo Museum of Fine Arts and Education Center (right) sits high in the saddle. Designed by the New York–based firm of Hardy Holzman Pfeiffer Associates, the San Angelo, Texas, institution is distinguished by its dramatic copper-clad vaulted roof, which dips in the middle and rises on one end to 65 feet. The museum houses three high-ceilinged galleries, a library, a ceramics studio with floor kiln, an art studio, and a rooftop sculpture space. Call 915-653-3333. *Danielle Fox*



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EXHIBITIONS

Philadelphia, October 10–January 2, 2000 The first American settlers interpreted European styles for their furnishings. More than 350 objects, including walnut document boxes from the mid-18th century (1), are at the Philadelphia Museum of Art's "Worldly Goods: The Arts of Early Pennsylvania." Call 215-763-8100. **Boston, November 14–February 6, 2000** "Pharaohs of the Sun" at the Museum of Fine Arts, Boston, focuses on Egyptian imperial glory in the Amarna Age (1353–1336 B.C.) with decorative objects and sculpture, such as a torso of a queen (2) carved from dark red quartzite, c. 1353–1336 B.C. Call 617-267-9300. **Los Angeles, October 17–January 9, 2000** In A.D. 79 an eruption of Mt. Vesuvius buried the town of Pompeii and froze it in time. More than 400 objects and frescoes excavated from the site—including a portrait of a woman (3), 55–79 B.C.—are at "Pompeii: Life in a Roman Town" at the Los Angeles County Museum of Art. Call 323-857-6000. **Miami, October 6–August 2000** Turn-of-the-century designers turned away from machines: See Walter Frederick Cave's carved walnut side chair (4), c. 1900, and other handmade works at "Leading the Simple Life: The Arts and Crafts Movement in Britain, 1880–1910," at The Wolfsonian. Call 305-531-1001. **Brooklyn, October 29–February 6, 2000** Eastman Johnson's love of Dutch art can be seen in his 1873 *Not at Home* (5) and other works at the Brooklyn Museum of Art's "Eastman Johnson: Painting America." Call 718-638-5000. **Washington, DC, October 22–January 3, 2000** Edward Hopper is famous for his realist paintings, but his watercolor scenes brought him his first success. His 1926 *Roofs of Washington Square* (6) is one of 56 watercolors painted between 1923 and the mid-1940s at the Smithsonian's Renwick Gallery. Call 202-357-2700. **New York, October 19–January 9, 2000** See works by French Rococo painter Antoine Watteau and his followers, including François Lemoyne's 1724 sketch *Head of "Omphale"* (7), in "Watteau and his World: French Drawing from 1700 to 1750" at the Frick Collection. Call 212-988-7700. **Baltimore, October 10–January 30, 2000** Instead of the familiar landscapes, the Baltimore Museum of Art's "Faces of Impressionism" zeroes in on portraits by Monet, Renoir, Degas, and others. Manet's 1862 *Portrait of Victorine Meurent* (8) is one of 56 works. Call 410-396-7100.

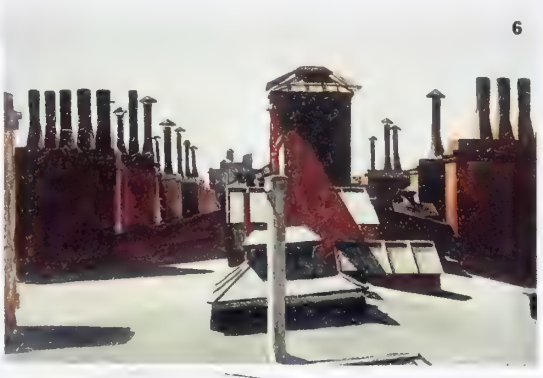

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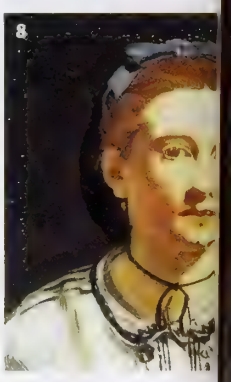

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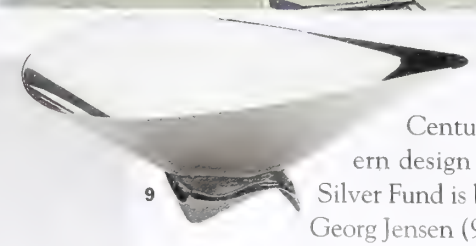

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SHOWS


9

New York, November 27–Decembe
1 A new show, the International 20t Century Arts Fair, at the Seventh Regiment Armory, gives mod ern design dealers another place to strut their stuff. London's Th Silver Fund is bringing a 1950s Danish silver bowl by Henning Koppel fo Georg Jensen (9). Call 212-642-8572. **New York, October 15–17** At the Photography Fair, more than 40 dealers offer images ranging from anonymous 19th-century daguerreotypes and photographs from masters like George Hoyningen-Huene—including his 1930 *The Divers* (10), from the Staley-Wise Gallery—to works by contemporary artists. Call 212-777-5218. **New York, November 4–January 8, 2000** Mathematician Ed Weinberger and craftsman Scott Schmidt have teamed up to express modernist ideas in furniture, such as a Swiss pearwood and bronze Cubist Constructivist table (11). Their work debuts at Barry Friedman Ltd. Call 212-794-8950. *Christina Wilson*


10


11



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We polled 128 of America's top interior designers to find which trends will endure, which will disappear, which periods or styles they would like to see more of, and—most invaluable of all—how to make our rooms more beautiful. The alphabet, 26 works on paper, will be auctioned by House Beautiful this month to benefit homeless families

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ABC's of Great Design

Our alphabet, the works on paper enriching these pages, was created by 26 of the designers included in this year's directory. We want to thank: **A,** Albert Hadley; **B,** Mario Buatta; **C,** Celeste Cooper; **D,** David Easton; **E,** Eve Robinson; **F,** Michael Formica; **G,** Greg Jordan; **H,** William Hodgins; **I,** Michael Kreiger; **J,** Juan Montoya; **K,** David Kleinberg; **L,** Richard Langham; **M,** Charlotte Moss; **N,** Ned Marshall; **O,** Benjamin Noriega-Ortiz; **P,** Patrick Naggar; **Q,** Ralph Harvard; **R,** Richard Lee; **S,** Paul Siskin; **T,** Jennifer Donovan; **U,** Joe D'Urso; **V,** Vicente Wolf; **W,** Bunny Williams; **X,** Barbara Barry; **Y,** Thad Hayes; **Z,** Mark Zeff.



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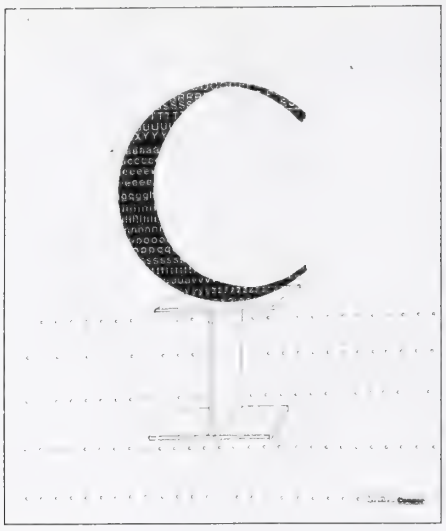
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fax: 310-456-10[illegible]
My motto: sim[illegible]exi



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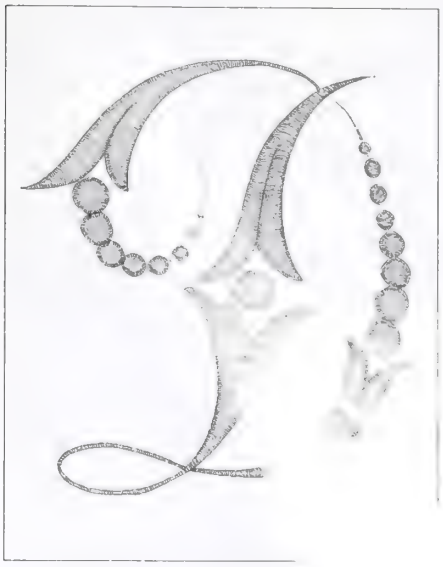
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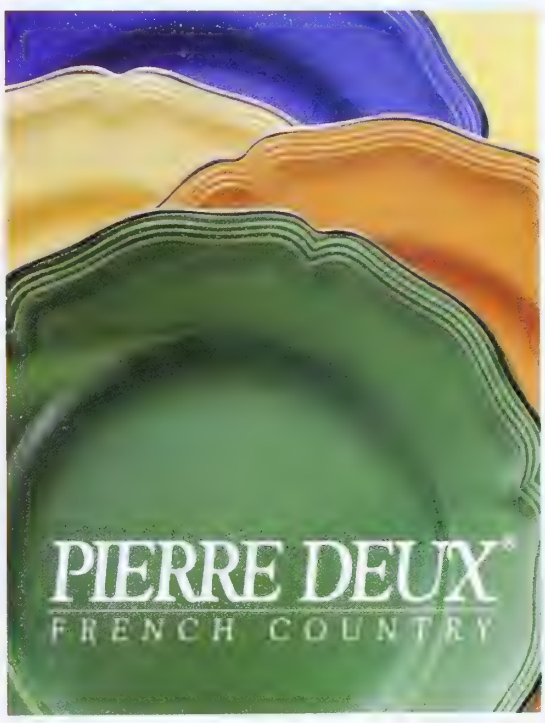











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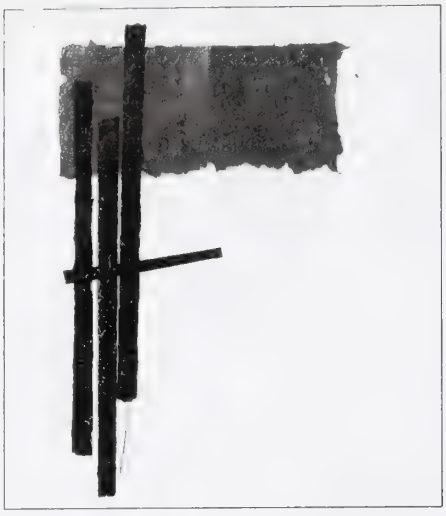
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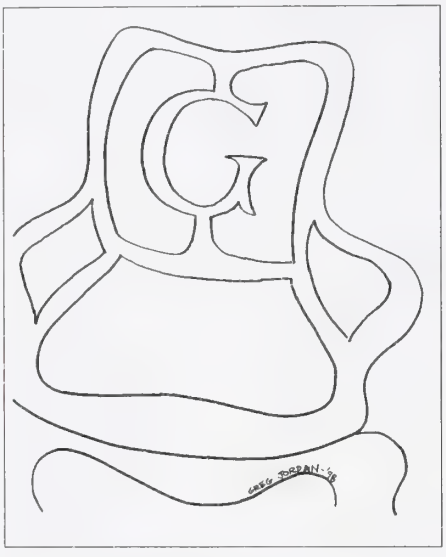
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Clichés of the 90s

As Ron Bricke puts it, there are some clichés of the past decade that should go the way of the lava lamp. He nominates: karate chop pillows, pine furniture, distressed marble, and candles everywhere. Most designers say they have seen too much of the following: armoire entertainment centers, beige, flats of grass, decorative painting, topiaries, flea market finds, Palladian windows, shabby but not chic slipcovers.

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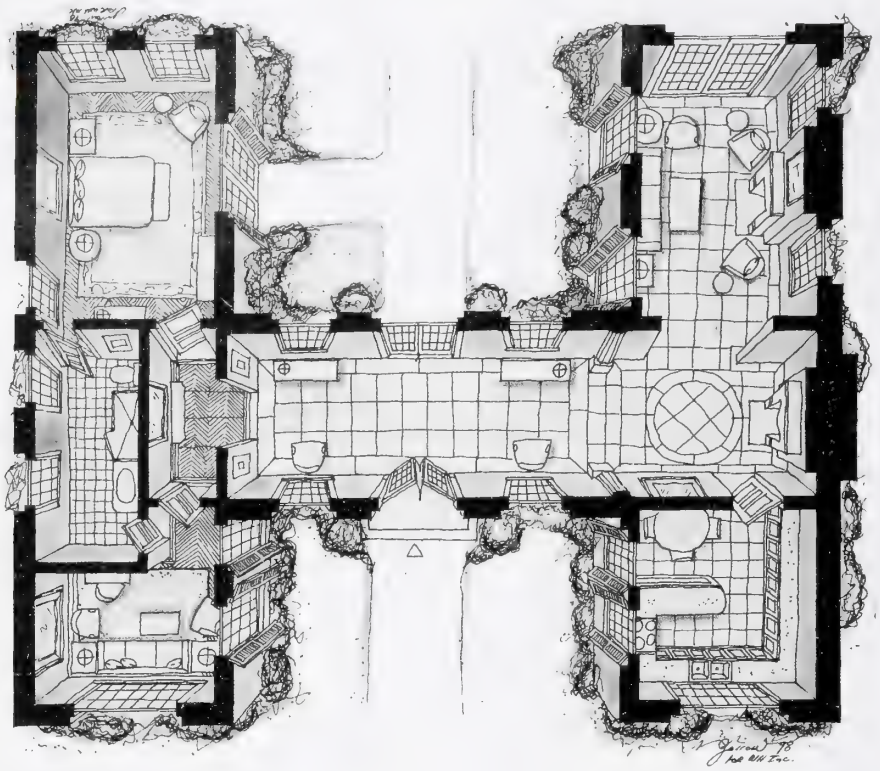




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fax: 212-751-0393
***Keith Irvine:* Everything Cecil Bea did was an inspiration to me.**

LISA JACKSON, LTD
212-715-0726
235 E. 60 St., New York 10022;
fax: 212-715-0728
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also the quietest dishwasher you can buy.* You actually have to touch it to know it's running.

with four spraying levels and water that's heated up to 161° F, you get brilliantly clean dishes.

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A NEW LINE OF THINKING

If money were no object...

Thirty-three of our designers—about a quarter of those interviewed—would buy paintings or sculpture if money were no object. (Five dream of owning a Rothko.) Fifteen would travel more, nine would buy themselves an island, and Kerry Joyce would collect houses the way people collect art. "Maison de Verre, Sir John Soane's house, Villa Barbaro, for a start," he says—never mind that some are museums.

THOMAS JAYNE STUDIO, INC.
212-838-9080
136 E. 57 St., Ste. 1704, New York 10022;
fax: 212-838-9654
e-mail: tjayne@thomasjaynestudio.com
In the next century serenity will continue to outshine ostentation. However, most rooms without color will look dated and unsophisticated. Neutrality will be passé.

NOEL JEFFREY, INC.
212-935-7775
215 E. 58 St., New York 10022;
fax: 212-935-8280
What makes a room pretty? Simplicity and materials of the very best quality.

JED JOHNSON & ASSOCIATES
Arthur Dunham
212-489-7840
211 W. 61 St., New York 10023;
fax: 212-581-0208
It's surprising and heartening that Jacqueline Onassis, a person of such refinement and elevated taste, could fascinate so many people from all walks of life. They were influenced by her restraint and dignity.

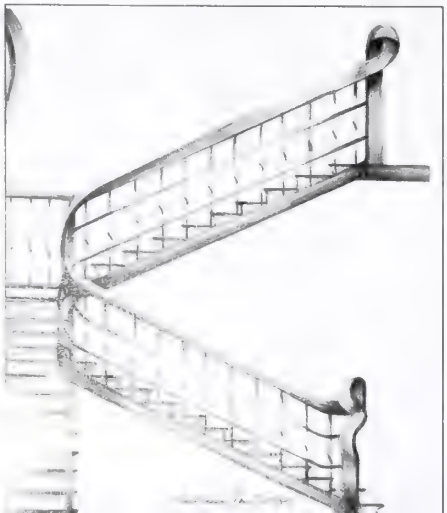
GREG JORDAN, INC.
212-570-4470
504 E. 74 St., #4W, New York 10021;
fax: 212-570-6660
In the 90s the design pendulum swung too far into the minimalist camp. With minimalism there is so much pressure on each singular item in a room to be perfect and exceptional that the upkeep and maintenance become impractical. It's fun in a hotel—to enjoy the fantasy—but to live that way all the time isn't practical.

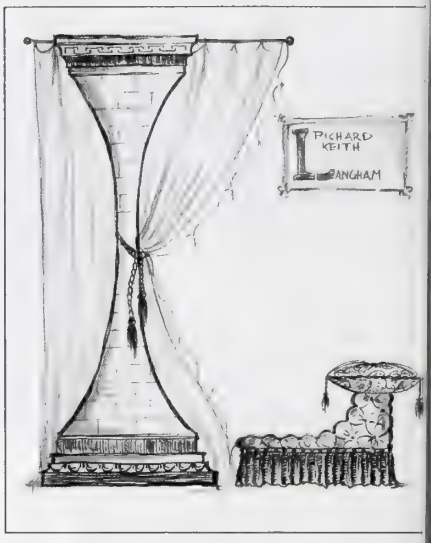
KERRY JOYCE ASSOCIATES, INC.
323-938-4442
115 N. La Brea Ave., Los Angeles 90036;
fax: 323-938-0484
e-mail: kerryjoyce@kerryjoyce.com;
website: www.kerryjoyce.com
Ian Schrager has reinvented the hotel.

BRIAN KILLIAN & COMPANY
248-645-9801
211 N. Old Woodward, Birmingham, MI 48009; fax: 248-645-8619
e-mail: design@bkco.com
Screened porches are underappreciated.

KITCHELL INTERIOR DESIGN ASSOC.
408-951-0280
7522 E. McDonald Dr., Scottsdale, AZ 85250; fax: 602-951-0165
e-mail: kidaaz@aol.com
My motto comes from a favorite client: "I just hate moderation."

DAVID KLEINBERG DESIGN ASSOC.
212-754-9500
330 E. 59 St., 5 fl., New York 10022;
fax: 212-754-9550
e-mail: dk@dkda.com
An icon of the 20th century? The Noguchi paper lamp.





SHEILA CAMERA KOTUR, INC.
212-737-0386
229 E. 79 St., New York 10021;
fax: 212-737-0386
If money were no object I would b the Metropolitan Museum of Art. Ea day I could wander through ancie Egypt, imperial Rome, become Etruscan, entertain in period roo and sleep in the yellow 18th-centu English room.

MICHAEL KRIEGER
718-706-0077
45-17 21 St., Long Island City, New York 11101; fax: 718-937-9558
Enough is enough! No more high-te log cabins, city high-rise aeries turn English country seats, suburban n Georgian Sheetrock soufflés, and ers Victorian charm pits.

RICHARD KEITH LANGHAM, INC.
212-759-1212
153 E. 60 St., New York 10022;
fax: 212-759-5151
Many rooms decorated in the 90s w intentionally denuded in reaction to excesses of the 80s. We will look b and easily date these white-on-white beige-on-beige rooms with too f objects too strategically placed.

JACQUELYNNE P. LANHAM DESIGNS
404-364-0472
472 E. Paces Ferry Rd. NE, Atlanta 30305
fax: 404-261-1792
If money were no object I would h a 19th-century Baltimore settee w black polychrome and gilt decorati

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LEAVITT/WEAVER, INC.
Craig Leavitt, Stephen Weaver
209-521-5125
451 Tully Rd., Modesto, CA 95350; fax: 209-571-8340
The truly individual interior is still a rarity—the less-than-professional personal statement.

RICHARD LEE INTERIOR DESIGN, INC.
212-254-7175
220 Park Ave. South, Ste. 3E, New York 10003; fax: 212-254-0363
Never, never, never sacrifice quality.

SALLY SIRKIN LEWIS FOR J. ROBERT SCOTT
310-680-4300
500 N. Oak St., Inglewood, CA 90302; fax: 310-672-3710
When we look back on 90s rooms, we will see beautifully textured fabrics of wool, silk, exotic woods, and veneers. We will also see the emergence of "ready-to-wear" furniture from places like the Pottery Barn and Crate & Barrel.

JEFF LINCOLN INTERIORS INC.
212-861-6800
119 E. 64 St., New York 10021; fax: 212-861-0635
The wave of minimalism should abate, leaving a thirst for more personal and layered environments. Look for square limestone bathtubs being used to water horses.

M (GROUP)
Hermes Mallea, Carey Maloney
212-874-0773
207 W. 86 St., #815, New York 10024; fax: 212-721-6134
Trends that began in the 90s we hope will continue into the next century: boutique hotels, photography as fine art, Chinese furniture, s[illegible] and sea grass rugs.



MAC II
Mica Ertegun
212-249-4466
125 E. 81 St., New York 10028; fax: 212-734-8841
Technology became an integral part of design in the 90s, as did clean, serene, and functional rooms.

MALLORY JAMES INTERIORS
Mallory Marshall, James Light
207-773-0180
200 Danforth St., Portland, ME 04102; fax: 207-773-9727
e-mail: mji@maine.rr.com
Faux painting is now a faux-pas in our office. What we treasure on walls in Venice we don't want to run into in condominium foyers in Venice Beach. And if we never see another new Palladian window we will be ecstatic.

LINDA MARDER
323-656-8844
8835 Wonderland Ave., Los Angeles 90046; fax: 323-656-0422
[illegible] goal is always comfort.

PETER MARINO & ASSOCIATES ARCHITECTS
212-752-5444
150 E. 58 St., New York 10022; fax: 212-759-3727
Motto: Clean, simple modern archi[illegible]ture with a "remembrance of th[illegible] past."

NED MARSHALL
212-879-3672
421 E. 73 St., New York 10021; fax: 212-879-4998
After the overblown frills of the [illegible] the spare look of many 90s rooms w[illegible] relief. It should last.

McALPINE TANKERSLEY ARCHITECTURE
Bobby McAlpine
334-262-8315
644 S. Perry St., Montgomery, AL 3610[illegible]; fax: 334-269-1637
If money were no object, I would [illegible] my own personal carpenter, acres [illegible] acres of land, a hundred more yea[illegible] and, why not, a license to speed.

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McMILLEN
212-753-6377
155 E. 56 St., New York 10022;
fax: 212-759-7563
What makes a room pretty is not chandeliers and dust collectors, but a good floor plan, a log fire, real flowers, attractive people, perhaps a Chinese coffee table.

DAVID H. MITCHELL & ASSOCIATES INTERIOR DESIGN
202-797-0780
1734 Connecticut Ave. NW, Ste. 200,
Washington, DC 20009; fax: 202-797-9512
My motto for the coming decade: "Make it pretty!"

JUAN MONTOYA DESIGN CORP.
212-421-2400
330 E. 59 St., 2 fl., New York 10022;
fax: 212-421-6240
e-mail: jmdcorp@aol.com
We will remember the 90s for renewed interest in classic modernism—the work of Richard Neutra and Mies van der Rohe.

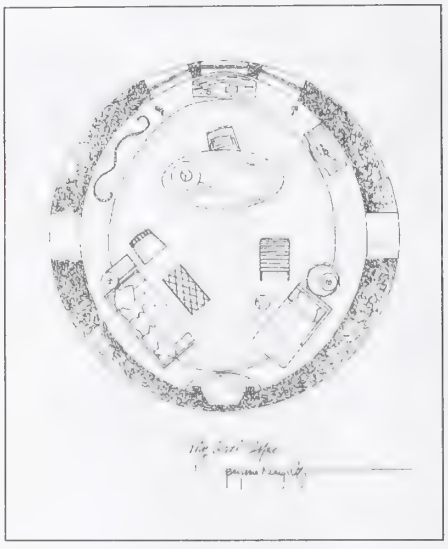
LYNN MORGAN
203-854-5037
19 Hill Top Rd., Wilson Pt., S. Norwalk, CT
06854; fax: 203-852-0525
Large kitchens and family rooms are here to stay, as are sunlit baths. McMansions will soon be passé.

CHARLOTTE MOSS & CO.
212-772-6244
16 E. 65 St., New York 10021;
fax: 212-734-7250
In decorating there is too much worrying, obsessing, and not enough relaxing and enjoying. I'm ready for the lush life, full of beauty.

PATRICK NAGGAR
212-688-8860
38 E. 64 St., New York 10021;
fax: 212-888-4101
Don't be a prisoner of [illegible]

SANDRA
212-826-[illegible]
595 Madison A[illegible]
fax: 212-826-1146
My motto for [illegible]





BENJAMIN NORIEGA-ORTIZ
212-343-9709
75 Spring St., New York 10012;
fax: 212-343-9263
e-mail: bno_@msn.com
Use one color, one at a time, and in abundance.

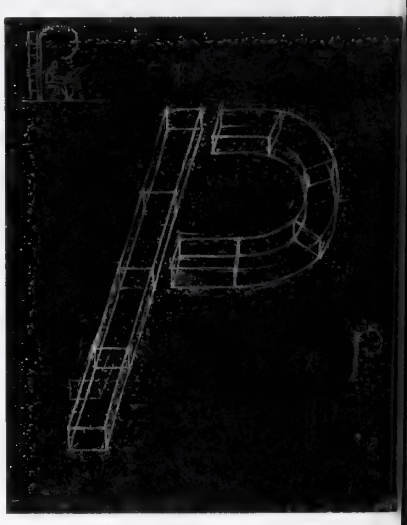
OETGEN DESIGN, INC.
404-352-1112
2300 Peachtree Rd. NW, Ste. B209, Atlanta
30309; fax: 404-352-0505
What I would most like to buy for myself: that amazing blue enamel hippopotamus bathtub by Lalanne.

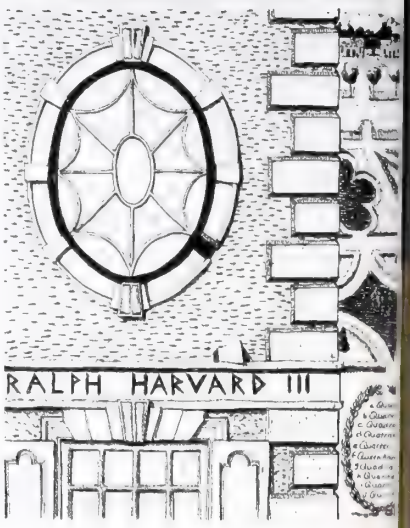
ORSINI DESIGN ASSOCIATES
212-371-8400
230 E. 59 St., 3 fl., New York 10022;
fax: 212-[illegible]8615
[illegible] from the past, interpret for the [illegible]ce.

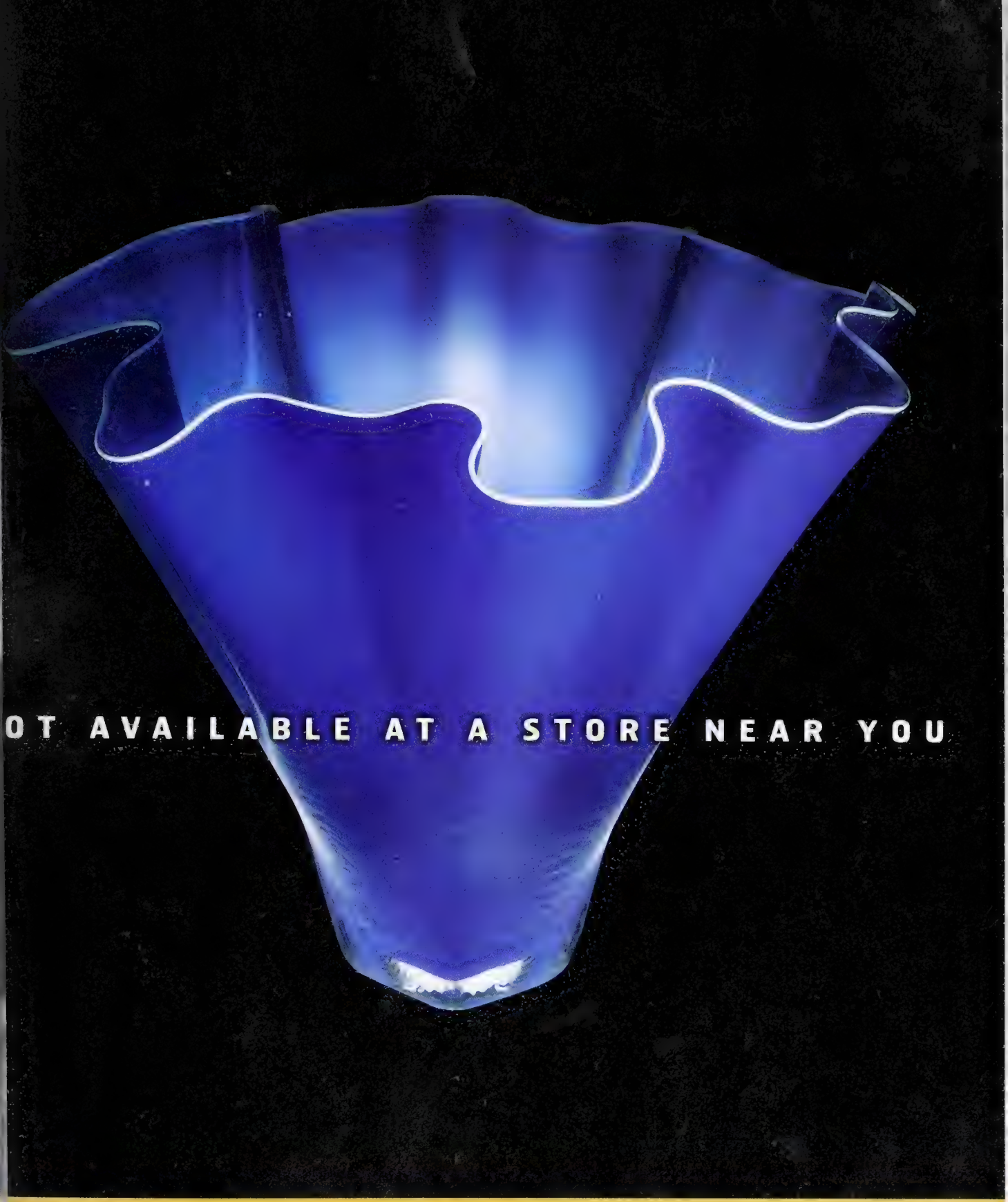
PARISH-HADLEY ASSOC.
Albert Hadley
212-888-7979
41 E. 57 St., New York 10022;
fax: 212-888-5597
Advice to young designers: Continu to educate mind and eye; have a stron point of view and stick to it.

THOMAS PHEASANT
202-337-6596
1029 33 St. NW, Washington, DC 20007;
fax: 202-342-3941
Focus on projects that push creativit

JENNIFER POST DESIGN INC.
212-734-7994
25 E. 67 St., New York 10021;
fax: 212-396-2450
Feng shui will have even more of impact on design in the next decade. I the best approach to clean and fun tional living.







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E OF HOT GLASS, JONATHAN
KY CREATES THE SENSUAL
FORM BOWL." THIS PIECE IS
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nald Powell, Robert Kleinschmidt
2-642-6450
5 N. Michigan Ave., Ste. 810, Chicago
611; fax: 312-642-5135
ne 90s cliché: the glass bathroom k.

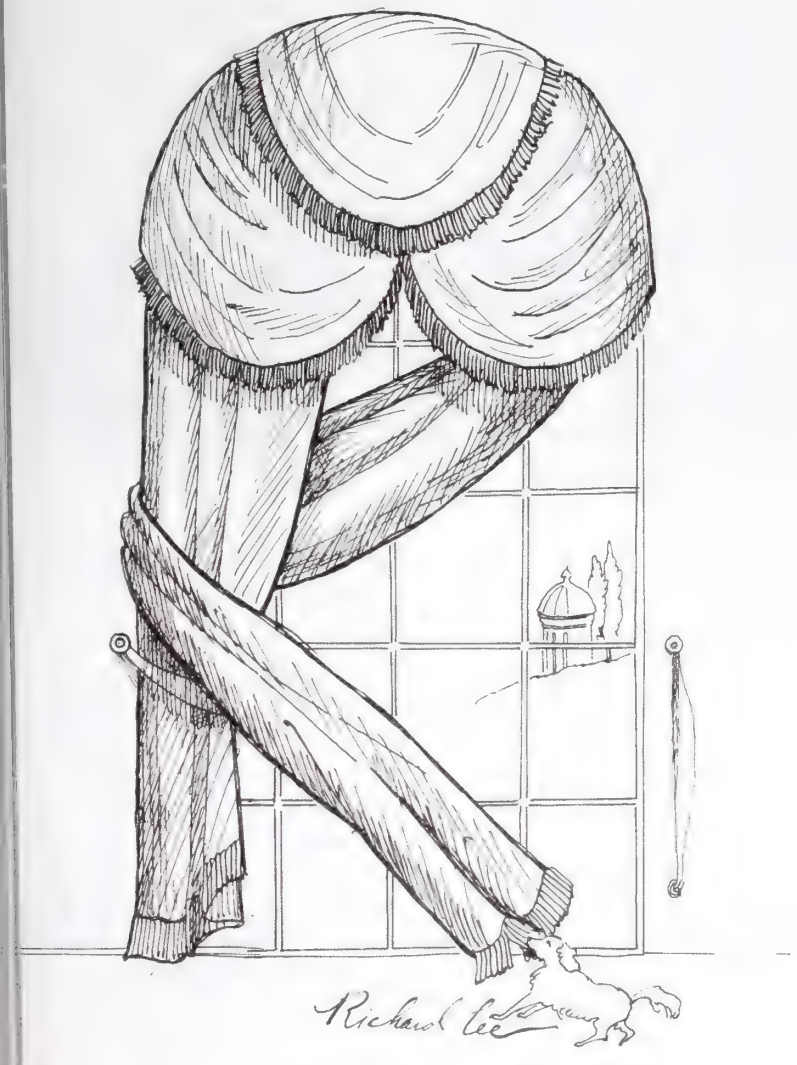
ANK BABB RANDOLPH
02-944-2120
71 34 St. NW, Washington, DC 20007
money were no object I would buy Fiorentina, the villa on the Riviera corated by Billy Baldwin for Mary ells Lawrence.

CHAEL ROBERSON INTERIOR SIGN
03-527-9010
20 Lorcom Ln., Arlington, VA 22207;
703-276-0091
redict that thrift shop decor will disbear in the next few years. One or o found objects are charming, but a om full of crusty "junque" is not.

EVE ROBINSON ASSOC.
212-595-0661
2112 Broadway, Ste. 402, New York 10023;
fax: 212-496-1012
The best rooms of the 90s were decorated to soothe our spirits. They provided oases of comfort.

DANIEL ROMULDEZ ARCHITECTS, PC
212-989-8429
119 W. 23 St., New York 10011;
fax: 212-989-8986
e-mail: daniel@dr-arch.com
I'm surprised that technology has not affected decorating more profoundly and in a more real way. Where are the materials that make our lives easier?

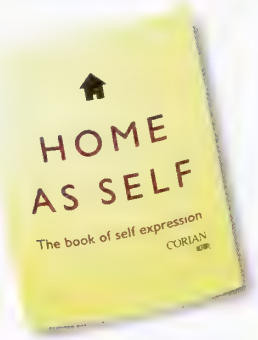
JOHN SALADINO
212-684-6805
305 E. 63 St., New York 10021;
fax: 212-684-3753
Clichés of the 90s: white slipcovers, stacks of black and white photographs, anorexic lamps.





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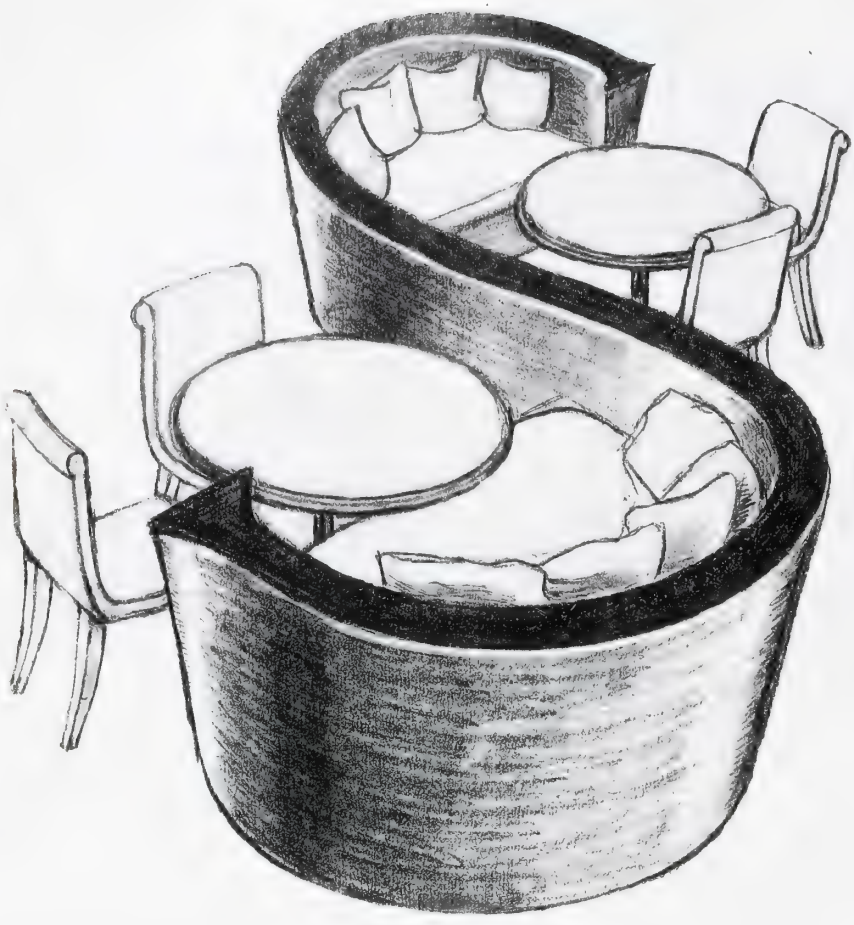
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Are you: ☐ *Remodeling?* ☐ *Building a new home?*

How soon will you be starting your project?

☐ <3 months ☐ 7-12 months
☐ 4-6 months ☐ not sure

CORIAN DUPONT



SCOTT SALVATOR
212-861-5355
308 E. 79 St., New York 10021;
fax: 212-861-9557
If money were no object I would buy White Hall in Port Antonio, Jamaica.

HARRY SCHNAPER
212-980-9898
692 Madison Ave., New York 10021;
fax: 212-980-1405
Trends of the 90s that will become classics: stainless steel, plaster walls, pale woods, industrial kitchens, home offices.

SHELTON, MINDEL & ASSOCIATES
Peter Shelton, Lee Mindel
212-243-3939
216 W. 18 St., PH, New York 10011;
fax: 212-727-7310
When in doubt,

STEPHEN SHUBE
415-332-82
414 Richardson St., Sau
fax: 415-332-8225
Good lighting, sensuous fa architecture make a room pret

SILLS HUNIFORD ASSOCIATES
Stephen Sills, James Huniford
212-988-1636
30 E. 67 St., New York 10021;
fax: 212-988-2006
e-mail: Sillshunif@aol.com
Rooms of the 90s: less rather than more, personal rather than stylized.

PAUL SISKIN/SISKIN VALLS
212-752-3790
21 W. 58 St., New York 10019;
fax: 212-752-3935
The most important element for making a room pretty—soft lighting.

Icons of the 90s

1. **Bilbao**
2. **Cell phones**
3. **Computers**
4. **Ian Schrager hotels**
5. **Ottoman as coffee table**
6. **Noguchi and Tizio lamps**
7. **Jean Royère furniture**
8. **Philippe Starck juicer**
9. **South Beach**
10. **New VW Beetle**

COURTNEY SLOANE FOR ALTERNATIVE DESIGN
201-413-0094
334 Barrow St., Jersey City, NJ 07302;
fax: 201-413-1119
e-mail: mailbox@alternativedesign.com
I hope the 90s trend toward unco fortable residential interiors that lo like retail spaces will disappear.

MICHAEL S. SMITH, INC.
310-315-3018
1646 19 St., Santa Monica, CA 90404;
fax: 310-315-3059
The design work of Frances Elkins her warm mixtures of materials, l regional sensitivity—has been un servedly ignored.

MAXINE SNIDER, INC.
312-527-4170
116 W. Illinois, #7E, Chicago 60610;
fax: 312-527-4172
In the 60s we had a saturation of v average Danish Modern furniture t was a poor stand-in for the Scan navian classics of the 50s. Later, Am ican country went overboard, as Santa Fe style. By contrast the mode and beauty of the Shaker movem has never been properly valued.

SNOOK STUDIO
Daniel Sachs, Fernando SantAngelo
212-343-2420
10 Greene St., New York 10013;
fax: 212-966-1294
Once something becomes an ico runs the risk of becoming a cliché.

WILLIAM SOFIELD/STUDIO SOFIELD
212-473-1300
380 Lafayette St., New York 10003;
fax: 212-473-0300
Use only what is perfect for the ment. Invest in storage if you must

JOSÉ SOLIS BETANCOURT
202-659-8734
1054 Potomac St. NW, Washington, DC 20007; fax: 202-659-0035
When we look back on the 90s we remember good design for the mas

Although Dodge Intrepid ES is considerably sleeker and more svelte than once was, its passenger cabin and luggage ace are actually slightly larger than those the previous model. Yet the appeal of repid is certainly not a matter of sheer size ne. For example, a handy pass-through tween trunk and passenger cabin allows transportation of cumbersome cargo. d Intrepid's unobtrusive trunk hinges d remote trunk release make loading that nbersome cargo a relatively easy task. thin the spacious passenger cabin, an ilable cassette player and in-dash CD nger entertain, thoughtfully designed seats h available leather seating surfaces nfort, and child-seat tether anchors help ure driver peace of mind. Sweet.





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CHARLES SPADA INTERIORS
617-951-0008
1 Design Center Pl., Ste. 547, Boston 02210;
fax: 617-951-9900
e-mail: antiqueson5@efortress,com
Cliché of the 90s: shabby chic

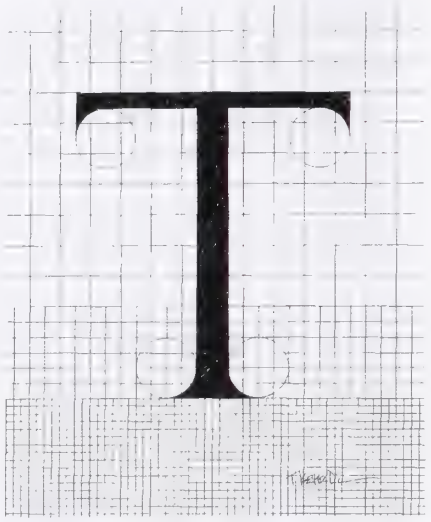
ALISON SPEAR, AIA
212-439-8506/305-438-1200
131 E. 70 St., #3E, New York 10021;
fax: 212-439-8509
180 N.E. 39 St., #222, Miami, FL 33137;
fax: 305-438-1221
e-mail: aspear@bellsouth.net
My goal for the next decade is concept-driven projects—house as library, apartment as garden.

STEDILA DESIGN
John Stedila, Tim Button
212-751-4281
135 E. 55 St., 5 fl., New York 10022;
fax: 212-751-6698
My motto is simplify, simplify as an antidote to our ever-faster lifestyle. Less stress is better design.

STINGRAY HORNSBY INTERIOR DESIGN
DeBare Saunders, Ronald Mayne
860-274-2293
5 The Green, Watertown, CT 06795;
fax: 860-945-3369
e-mail: stingray@snet.net
The 90s trend we hope will disappear first is the large, expensive kitchen and the bath with clichéd materials—tumbled marble, faux finishes, tromp l'oeil scenes.

MADELINE STUART & ASSOCIATES
323-935-3305
630 S. La Brea Ave., Los Angeles 90036;
fax: 323-935-3945
e-mail: mstuartinc@aol.com
In the first half of the 90s we saw the near-hysterical devotion to French designers of the 40s—Adnet, Frank, Leleu—and in the second half a similar worship of Americans—Eames, Nelson, Knoll. Moderation of midcentury is overdone, it's preferable to the proliferation of white slipcovered, king-size sofas, and neutral color s

EMILY SUMMERS DESIGN
214-871-9669
1933 Cedar Springs, Dallas, TX 75201;
fax: 214-871-7575
Houses of the future will be designed less for the royal visit and more for family enjoyment.



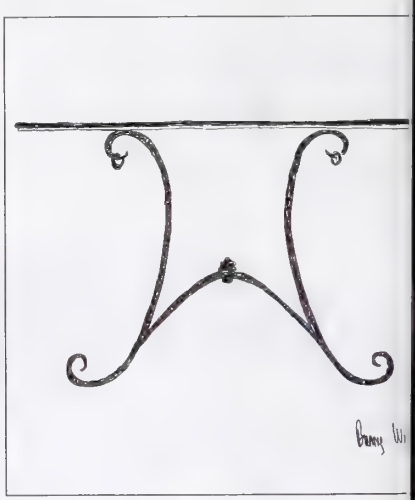




ROSE TARLOW—MELROSE HOUSE
323-651-2202
8454 Melrose Pl., Los Angeles 90069;
fax: 323-658-6548
Motto: You do not have to be diffe ent—just excellent.

TSAO & MCKOWN ARCHITECTS
Calvin Tsao, Zack McKown
212-337-3800
20 Vandam St., New York 10013;
fax: 212-337-0013
Learn from the past and keenly obse the present to prepare for the futu

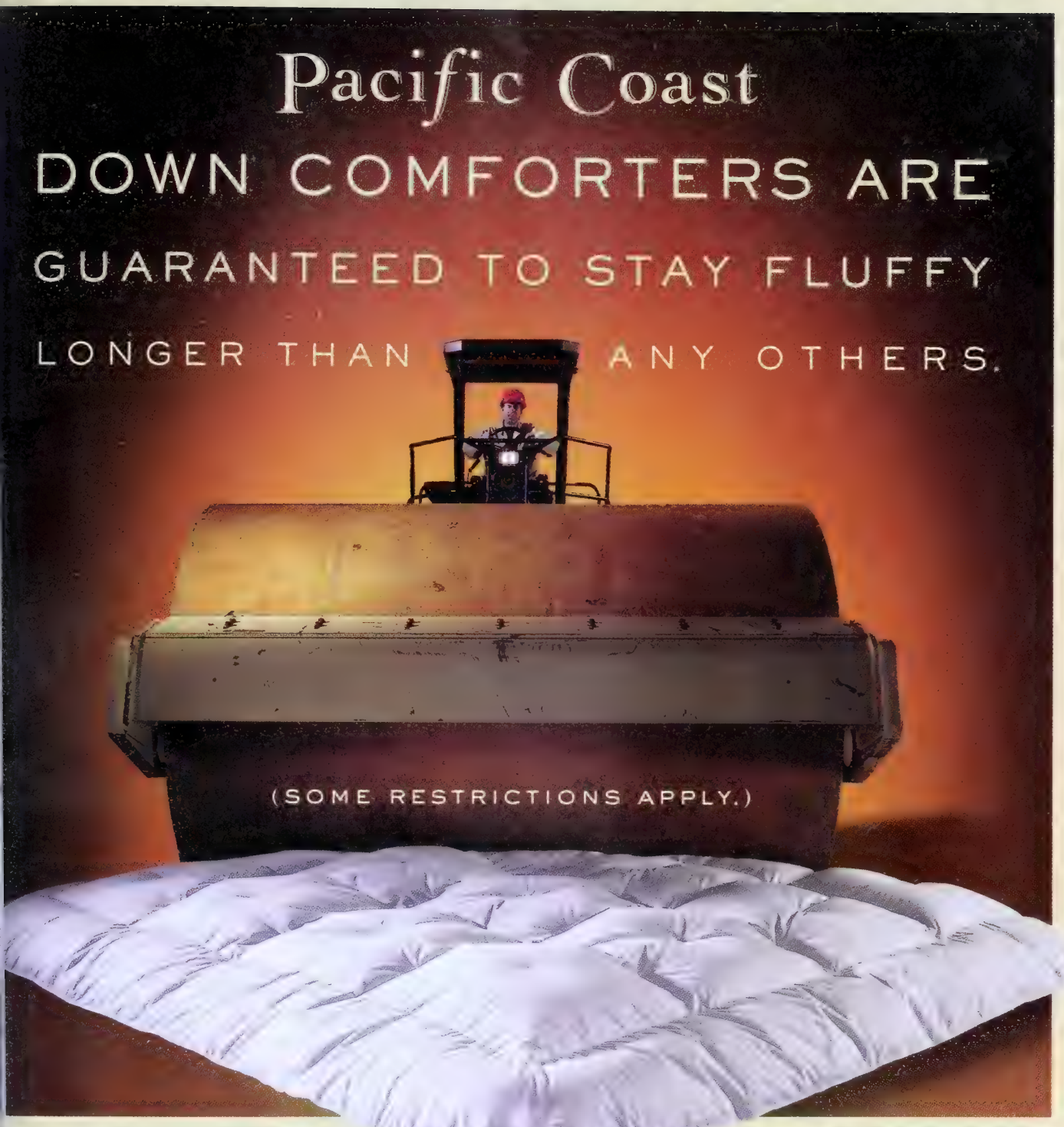
WALDO'S DESIGNS
Waldo Fernandez
310-278-1803/212-308-8688
620 N. Almont Dr., Los Angeles 90069;
fax: 310-278-4596
223 E. 58 St., New York 10022;
fax: 212-308-8588
Use less stuff and concentrate on bet quality.





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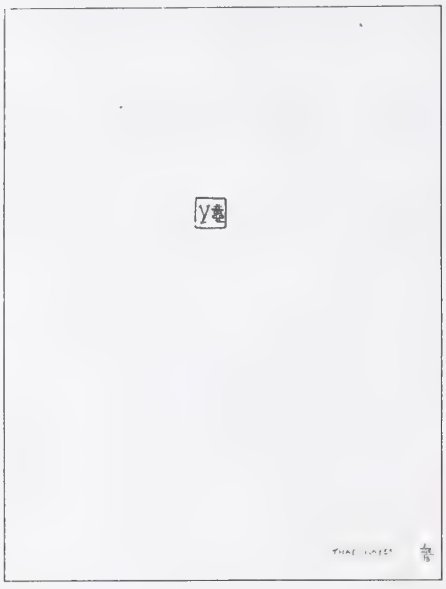
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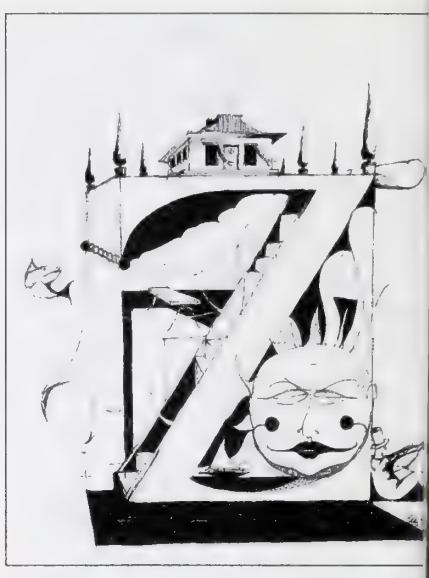
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Each of the drawings is i handsome 25" x 28" frame (left) Larson-Juhl, who generously nated the frames and labor.

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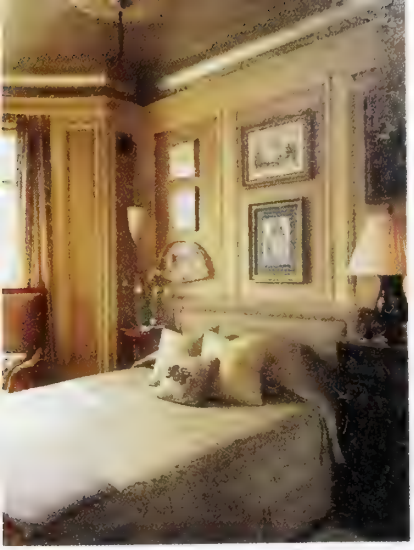
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BILLY B.

Unquestionably the most influential American designer of this century, Billy Baldwin had a fresh look that was the prototype for today's style

By Margaret Kennedy



I used to see him quite often at the front of the line in the New York Women's Exchange, almost on tiptoes, his erect carriage making the most of his five-foot, three-inch frame. Although I instantly recognized the slender, impeccably tailored Billy Baldwin, I never dared talk to t king of decoration, but did note his standing order of a martini and codfish cakes. The goo honest food served by aproned ladies in that quaint tearoom suited him on the off days when was not lunching at Passy or La Grenouille with his high-profile clients. In a way, his choice this unpretentious place was a clue to his straightforward but snappy decor.



Billy Baldwin came from Baltimore where, after a dancing-school upbringing and Princ ton education, he waltzed into the social whirl. At the parties of worldly bohemian Alice Ward Garrett, Baldwin met such luminaries as Anthony Eden, Leopold Stokowski, and Frank Llo Wright. He was mad about debutante Pauline Potter who, the smitten Billy said, "could ha recited the alphabet with that voice and been bewitching." Pauline may have been too exotic Baltimore but in France, after her marriage to Baron Philippe de Rothschild, she was the height of ch Add Wallis Simpson, Duchess of Windsor, and the inventive gardener Harvey Ladew to Baldwin's list Baltimore pals and give the city credit as a breeding ground of taste.



Baldwin went to work for the best decorating firm in town. Right from the start, his spirited st turned heads. For his first house in this bastion of good brown furniture, he risked orange sat on Louis XV settees against walls of lemon Chinese paper. Black lacquer tables grounded creamy

Taste-shaping decor, clockwise from top left: Billy Baldwin at home in the 1950s. Edward Zajac's watercolor of Speed Lamkin's Turkish corner, one of eight great rooms he saw on his first day with Baldwi Baldwin's flat in 1963 with brass bookshelves originally designed for Cole Porter and coromandel screen. For Woodson Taulbee's San Juan house, Baldwin lacquered lacy chairs and elephant tables from India a sparked copyists. Matisse drawing inspired tree fabric for Taulbee's sitting room, later recolored in every rainbow hue. Tulipomania strikes in 1959; Jamaican 1938 fantasy with fringed table, stenciled curtain

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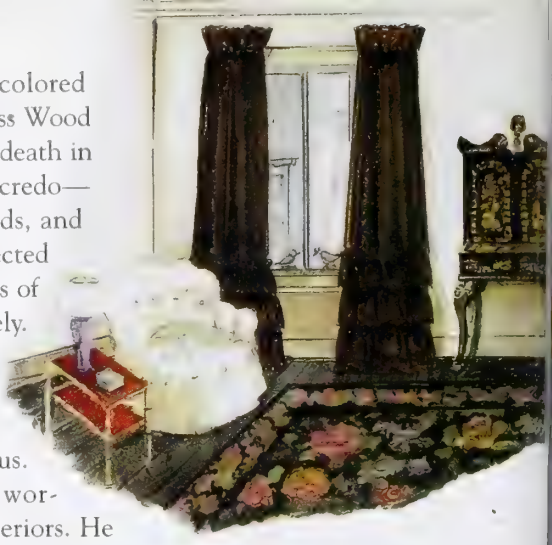


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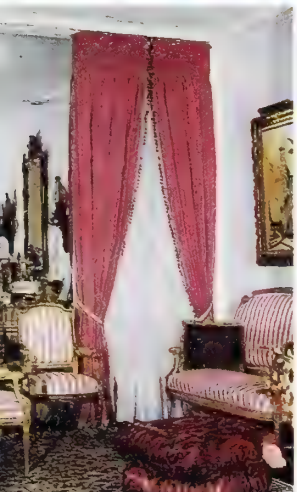


yellow satin upholstery afloat in a pale absinthe-colored room. Bowled over by such flair, decorator Ruby Ross Wood offered him a job in New York. From 1935 until her death in 1950, Baldwin was her associate. He absorbed her credo—insist on comfort, constantly innovate, avoid trends, and never overdecorate. Although her own clients expected formality, they both fell in love with the clear colors of Parisian Paule Marrot's fabrics, using them immediately. Oh, that first sight of those bold tulips on a red ground with white-painted furniture—so young, so happy, so *American!*





And that was his genius. Until Baldwin, decorators worshiped French or English interiors. He refused to do a room all in one style of *anything*. Instead, he would add to antiqu a lacquered Parsons table, a rattan Jean-Michel Frank chair, or an Okada abstra painting. Often he used banquettes as a sleek means to more seating. He wou paint Venetian chairs white and cover them in tan leather. "My all-time favor fabric is cotton—it has such life, freshness, and variety," said Baldwin. His ov apartments were usually a symphony of neutrals, from barely beige to rich choc late—with lots of pure white—but he would give clients any color they loved. C laborating with friend Woodson Taulbee, who owned a fabric and wallpaper fir Baldwin pushed the American palette from muted to Matisse. He stressed functi and simplicity without forgoing a touch of fantasy or a shot of modern. In t process of developing and refining his own style, he created a whole new Americ look. What Bill Blass did for fashion, Billy B. did for decoration.



In his autobiography, Baldwin speaks in nothing but superlatives—*good-looking! glamorous! wond ful!*—and practically shouts his zest for life. How exciting it certainly was with clients like Bill and Ba Paley, Diana Vreeland, and Jackie Onassis, for whom he made sure every detail was perfect. "We all learn from him," says Albert Hadley, whose own timeless look is similarly lean. "Michael Taylor used to sit at feet going over scrapbooks, taking in every word," he adds. "I learned lots more than interior desig claims Edward Zajac, his assistant for eight years. "He taught me about food, conversation—he was pure t to be with." Zajac chuckles. "Billy was amused when cab drivers frequently mistook him for Fred Asta or the Duke of Windsor." And why not? After all, Baldwin danced a mean tango in his princely tails

Fashionable backdrops, clockwise from top left: Babe Paley in a St. Regis Hotel suite made personal wi shirred Indian cotton walls and slipcovers. Edward Zajac's painting of his mentor's ruffled taffeta curtain on glass rods. Billy Baldwin's last apartment on Nantucket—the essence of pared-down comfort. Raw silk chairs, bold dhurrie rug, Knoll tables, mirrored mantel, and Mogul finials animate New York triplex fo Harding and Mary Lawrence, 1973. La Fiorentina on the French Riviera with lyrical sepia murals, lo pottery. Mollie Parnis adored her azalea-pink curtains. Neutral comfort for a revolving art collection.







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GLOWING RECOMMENDATIONS

House Beautiful editors lit more than one hundred scented candles and chose a dozen that burn up the competition

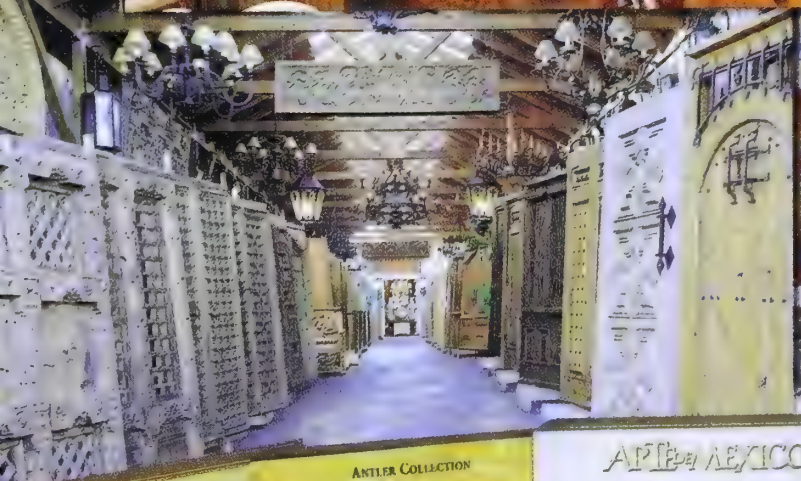
BY CHAR HATCH LANGOS

Fueled by the popularity of aromatherapy, the scented candle industry is hot. Today you can find practically any fragrance, from flowers to fine perfume. 1. Terrain's Fresh Ginger Tea is sweetly scented. 2. For a crisp fragrance, try Clean Sheets from Origins. 3. Lavender fans love Feuille de Lavande by Diptyque. 4. Bernardaud's honey-scented Miel & Merveilles. 5. Thé from Les Basiques releases a robust tea aroma. 6. Agraria's Balsam is an herbal blend. 7. Sea Island Grapefruit by Votivo in fluted glass. 8. Mariage Frères' famous Parisian tea salon inspired their Thé. 9. Moka by Catherine Memmi is delicious. 10. Fruity Clementine from L'Occitane. 11. Malaisia sophisticated 12. Peacock Alley scented Crisp in canister. ■


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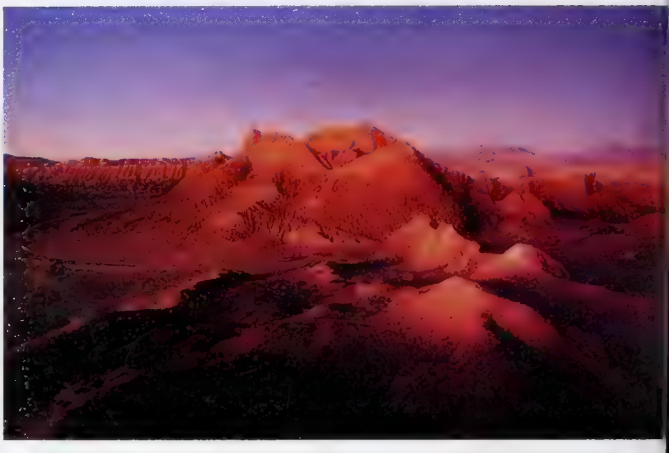
DESERT SURPRISE

Within an oasis village of northern Chile, a sophisticated experiment in wilderness hospitality

By Linda Dyett











These days, vacationers are putting a premium on jaunts to far-flung places—th more secluded and pristine, the better. But how to balance isolated, unspoilt natu with such contemporary travel requisites as the breakfast buffet and jet-lag massag Explora S.A. is finding an answer. Last year, this Chilean boutique-hotel grou opened Explora en Atacama, a fifty-room lodge in one of the remotest places o earth—the oasis village of San Pedro, situated three and a half hours by plane ar minivan from Santiago in the 600-mile-long Atacama Desert (the world's dries which separates the Andes from the Pacific.

Explora specializes in daily guided hiking, biking, horseback riding, ar minibus tours to the local geysers, thermal pools, pre-Colombian architectural ruin and the appropriately named Valle de la Luna: a soft-form bisque moonscape, gl tering with otherworldly mica and nitrate deposits. For those who want to take easy for a day, downtown San Pedro, with an excellent archaeological museum ar vintage-textile shops, is just a few minutes away. But the hotel has enticements of own—the architecture, for one thing. Every bit as sheltering as the desert is go geously disorienting, this spacious stucco, wood, tile, and glass hacienda-hotel w designed by the Santiago-based architect German del Sol as a desert day-trippe refuge, gently returning you from infinite vistas of sand to inviting indoor spac

Explora has no E-mail (yet), and no TV in your room (you get a Jacuzzi instea But the slate-lined swimming pools and all-white sauna cubicles are refreshing af dusty desert treks, and the tangy Pisco Sours are masterful. ■

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Hacienda and environs, clockwise from left: Explora en Atacama's main buildir appealingly spartan guest quarters; the breakfast veranda, whose overhanging slotted roof diffuses the sun's glare; a replica of pre-Colombian ruins at nearby Tulor; an Atacama churchyard; aerial view of local volcanoes.





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COLORATURA

Muriel Brandolini is a designer without bounds when it comes to pouring on the pigment, and her new line of vibrant home furnishings would make any room sing

By Christine Pittel







The impulse dyer (left, in one of her own caftans) shows off some eye-catchin tables. Above left: Tablecloths reverse, and pillows double the punch with differ patterns back and front, and yet a third on the flange. Above right: Gold-threade sari pillows and throw.

Perhaps the only person on earth who could find the colors of India muted, Muriel Brandolini began creating her own version of the traditional hand-blocked cottons to drape doorways and upholster walls in the homes of her decorating clients, who were dazzled by the bright, kaleidoscopic prints. "Most important, I make my own colors," says the effervescent designer, who squirts crimson and azure pigments into [illegible] mixing bowl in Manhattan and then [illegible] to India when they're ready to [illegible] hues at the factory, to make sure [illegible] combinations work.

Last spring in [illegible] was fingering paper-thin voiles, decided she [illegible] to wear them, and designed a line of caftans [illegible] she had been at Barneys New York, where [illegible] days. Next she stitched up a few basics [illegible] resort design: some tables that work for the phone or a tray of drinks w she was at it? Floor-length tablecloths look layered with pattern in the middle and another on the skirt. Most rev to yet another pattern, offering a profusion of prints. You d need a plane ticket to an exotic setting to bask in Brandol Far Eastern–inspired glow. ■



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SHOOTING MATCH

Whether you are a camera fan curious about the new digital models or a technophobe who needs the simplest point-and-shooter, you'll find what you need in today's market. Here's your photo opportunity

By Linda Dyett

Candid shots of Bill and Hillary . . . portraits of posed movie stars . . . postcard views of all the tourist spots in the world: Bombarded with photos in our image-obsessed era, it's a wonder we never tire of capturing our children's birthday parties, our family outings, our pre- and post-renovated home, that unique view of the Louvre's glass pyramid from our hotel room window. In these quests, the camera industry is our ally, of course. Cameras have never been more accessible, nor picture-taking more user-friendly than it is today. And not surprisingly, the current breed of exquisite titanium-toned mini-cams and their alter egos, rugged and alluringly ugly rubber-clad splash cameras, have become millennial style accessories, turning up, like tank watches and baguette bags, in fashion magazine spreads.

The major news in cameras? Filmless digital wonders that are more communication devices than cameras, letting you transmit photographic images instantly to anyone in the world equipped with a modem; a new breed of subcompact camera with its own film format, known as APS (Advanced Photo System); a sports camera for those times when you're snorkeling off the Baja California coast. With one of today's point-and-shoot cameras, available in digital as well as 35mm or APS format, all you do is press a button—as you would if you were turning on the radio, the toaster, or any household appliance. Point-and-shooters automatically set the meter, flash the flash, reduce red-eye, get the zoom lens going (wildly popular today, zooming lets you compose your shot without moving around). Many will wind the film for you. In addition, you may have your choice of program modes—just tell the camera if you're shooting sports pics, night scenes, portraits, landscapes, or close-ups and the controls will be adjusted for you. What's more, some point-and-shoot cameras also come with an override clause, allowing you to engage in manual override whenev you're inclined to take control. Given all these options, "t picture-taker has been liberated to spend more time on t creative or fun aspects of photography without being daunt by the technicalities," says Henry Posner, director of sales a training at B&H Photo-Video & Pro-Audio in New York.

As for design, the structure of the camera is now i state of flux, according to Josh Morenstein, senior industr designer at frogdesign, a California industrial design fir Whatever its virtues, the camera has never really been all t convenient to carry around, nor has hunching over a t viewfinder been the ideal pose to assume while you're o two-week vacation, Morenstein contends. In the not-dist future he sees "the camera components literally moving of the box." With the mechanical parts—viewfinder and p ture snapper—worn on the body (perhaps as an eyepiece), conveniently detached lens will be freed up to tower ab crowds, roam around corners, and insinuate itself into ti spaces—like the middle of a model railroad display. (ur-version of such a camera is the new Minolta Dimâ described below). One way or another, Morenstein conte "we'll slowly be weaned from that little box."

Meanwhile, the box is shrinking to cigarette-pack and sometimes assuming the shape of a croissant. Decked in metallic, luminescent, or bold Crayola tones, the flash of the new pocket-size subcompacts to look like a streamlined phone. But in the drive miniaturized portability, som the late nineties pocket cam may have outdone themsel They're too small for m hands, the control buttons tiny even for baby fingers, the chassis too delicately portioned for prominent W ern noses pressed close to viewfinder. (Don't blame diminutive Japanese, who duce most cameras today



The sleek design of the Leica R8 reflects the growing trend toward ergonomic simplicity in camera design. With a shutter speed of up to 1/8000 of a second, it can capture the briefest of interludes. [illegible] help balance exposures, even in high-contrast situations.

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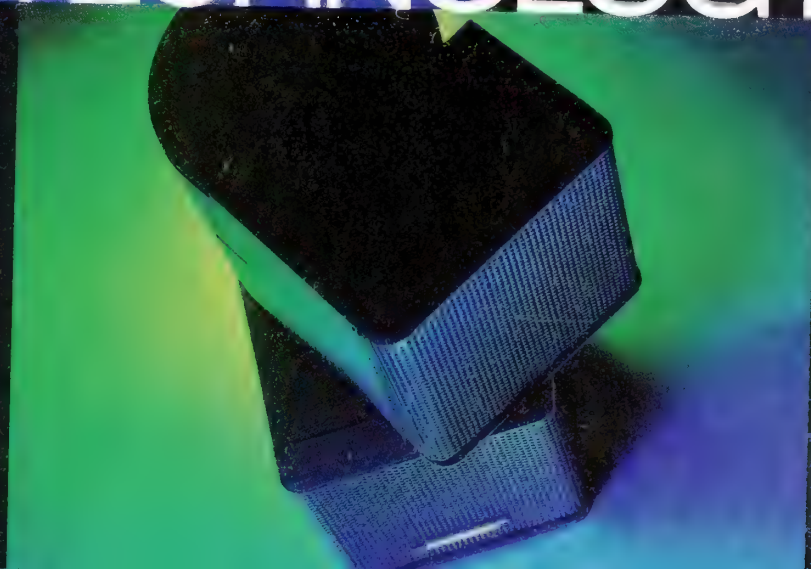
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PRODUCTS SHOWN APPROXIMATELY 1/2 SIZE



They're just following the latest "chic and compact" global design directives). So when you're out shopping for a camera, try it on for size. "How a camera fits in the hand is the final selling point," says Ron Abitia, sales manager of the Portland, Oregon–based cameraworld.com, a major web retailer.

What to buy right now? If you like staying ahead of the crowd, you'll want a digital camera (10 to 15 percent of cameras currently purchased by consumers are the digital variety, according to a survey conducted for Nikon). If you want a sleek metallic subcompact, concentrate your search on the APSs. If you're photo-album-oriented, choose between a 35mm and an APS. If you seek a no-brainer pocket camera, look for a point-and-shoot model. And if you're a diehard manual controller you can, of course, still buy a fully hand-operated 35mm professional workhorse. Here, a roundup of the latest and greatest shooting possibilities.



DIGITAL CAMERAS

Instead of film, an electric sensor records the visual image. Instead of a chemical reaction in a darkroom, the visual data, still inside the camera, are converted into digital signals, which are then stored on postage-stamp–sized memory cards. A serial cable, standard in many digital camera purchase packages, connects the camera to a modem for instant transmission to any Internet-linked computer in the world. CD-ROM software lets you download the digital images onto your home computer. Want prints? With the right color printer and paper, you can crank them out at home. Or you can e-mail copies of your images to an on-line developing service, which will ship you your 4-by-6s.

The lure of digital cameras is instant gratification. The mini-LCD panel on the back of many digicams lets you review your image almost immediately after you've shot it. Don't like the picture? Just delete it, leaving more room on your memory storage card.

The digicam is already a boon in the business and professional worlds, where doctors, real estate agents, insurance assessors, and interior designers, among others, are finding that it vastly speeds up the way they work. (Picture a decorator touring Europe and finally, at a castle outside Prague, encountering the very *boiserie* one of his clients has long been dreaming of. It's for sale. He shoots the item, downloads the image into a modem-equipped la[illegible] plugs into the castle's phone, and instantly trans[illegible] his client for approval.) Lately, this commu[illegible] also made inroads in our private lives, tu[illegible] Bum into the family website. Just log on to sample scenes from your cousin's wedding, held halfway across the country, earlier in the day.

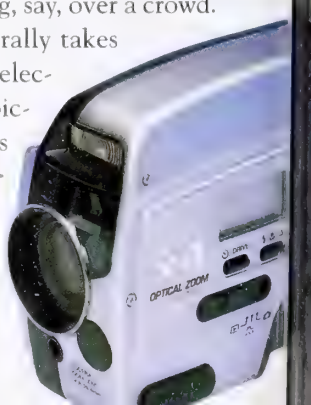
Once transferred via cable to the computer, digital images can be manipulated. Adobe, JASC, ar Microsoft software lets you remove red-eye, change the su ject's clothes or the background scenery, perform liposuctio paint in a moustache. (However, now that ordinary 35mm APS film can also be processed for digital storage, the advantages are no longer exclusive to digital camera user

As with all digital pictures, resolution is measured in pi els, or number of dots per image. A million pixels (known a megapixel), certainly adequate for Internet viewing, will al give you a decent 4-by-6-inch print. But if you want the cl ity you get with a 35mm film camera, look for a minimum two megapixels, now becoming readily available. (Not yet our shores, three-megapixel cameras will soon be closing in at steep starting prices).

"Today is a great time to buy a digital camera," s Michael McNamara, technology editor of *Popular Photog phy*, given the keen competition among the popular tw megapixel cameras and the point-and-shoot cameras. Featu to look for, besides pixel count, suggests McNamara, are ima quality, storage capacity on the memory cards, a fast-focusi optical glass lens, multimode flash, decent zoom range, a manual and autoexposure settings. And if fast-paced shooti is a priority, look for cameras offering rapid-shooting "bu mode. One frequent criticism of digicams, according to B& Henry Posner, is the noticeable lag-time between shots—ol for portraits and scenics, a drawback for action or spo pictures. Burst mode solves that problem, though it me defaulting to a lower image resolution.

Suggested list prices for digicams, quoted here, star the low three figures and soar into the thousands. Store pri are often substantially lower.

Offering just about the same sharp imagery you get w a 35mm camera, the most touted of the two-megapixel u is the ultra-serious but easy-to-use Nikon Coolpix 950 ($9 which dealers are having a hard time keeping in stock unique swiveling lens allows you to keep your eye on the L viewfinder when you're shooting, say, over a crowd. In auto mode, this camera literally takes over, offering even a best shot selection feature: it shoots several pictures in succession, then selects the cream of the crop for >



Digital cameras are more [illegible] easier than ever. Nikon's Coolpix 950 (center) can edit your picture se[illegible] around a corner with the Minolta Dimage's innovative detachable lens (top). Y[illegible] ts a powerful one-touch 4x zoom lens.

ometimes technology drives appearance. Other times art inspires function.
And then, in the rarest of instances, this happens.



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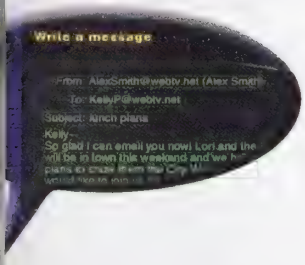
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you. On the negative side, the unconventional two-part design—lens in one section, LCD in the other—takes some adjusting to. This camera almost has to be grasped like a pair of binoculars but it's encased in sturdy magnesium, and a convenient bulge with a red rubber grip at the front makes it easy to hold.

Equipped with 4 megabytes of memory storage, the Sony Cyber-shot DSC-F55 ($899) not only takes still pictures but records up to four minutes of video and audio.

Among the other alternatives in the two-megapixel category are several zoomers: The Kodak DC 280 ($799), with a 2x zoom; the Olympus C-2000 Zoom ($899), featuring a 3x zoom; the brushed-aluminum point-and-shoot Fuji MX-2900ZOOM ($899), with the world's first 2·3 megapixel zoom lens in a digital camera; and the brand new Yashica Samurai 2100 DG ($899), with a powerful 4x optical zoom and all the controls at one side. The last is a camera you can wield in one hand (very good for tourists who don't like being obtrusive and welcome taking their pictures on the sly).

The majority of digital cameras are in the less expensive sub-two megapixel category. If all you plan to do is run your images through the Internet, try one of the low- to medium-resolution cameras such as the Agfa ePhoto Smile ($129), or the new Polaroid PCD-700 ($299).

The innovative Minolta Dimâge EX Zoom 1500/Wide 1500 Version 2.0 ($699; $99 for a lens cable), with 1.5 million pixels, has a detachable lens that lets you shoot around corners, over your head in a crowd, or in other confined areas. There's also a wide-angle lens and a real-image optical zoom viewfinder that helps conserve batteries.

The 1.3 megapixel Olympus D-340R ($299), known for its quick and easy downloading, comes with a software program for stitching together panoramic shots.

Measuring a mere 4.1-by-2.7-by-1.5 inches, the brand new Canon PowerShot A50 ($499) is the smallest and lightest 2.5x zoom digicam, with a pixel range of 1.3 million.

APS CAMERAS

Think of them as consumer-oriented cameras. Introduced in 1996, Advanced Photo System cameras feature drop-in loading with film housed in a shotgun-shell–shaped cartridge that later functions as a storage container for the exposed negatives. When APS pictures are returned to [illegible]om the processing [illegible]g with every set in its paper en-



velope you also receive the original cartridge and a handy contact sheet depicting numbered miniatures of every shot on the roll. When you want ext prints developed, you take the cartridge back to the processi lab and indicate which item numbers you want. Say good-bye shoeboxes crammed with negatives, and to squinting as yo hold them up to the light to see which is which.



Other virtues of this new format? As you compose eac shot, you can choose from among traditional or high defin tion or panoramic print sizes. In some cameras, the cartrid can be changed mid-roll, letting you switch from color black-and-white film, for instance, or film with a faster slower speed. Some have red-eye reduction, and some featu PQI (print quality indexing), which encodes the film wi lighting, shutter-speed, and other circumstances at play wh the picture was taken, so the automated new processi machines in the photo labs have *their* best shot at develo ing good prints. Design-wise, since APS film is slight smaller than 35mm, the chassis tend to be smaller too. Ty cally, APS cams are portable subcompacts with a minimali avant garde look.

On the minus side, APS cameras, film, and develo ment are more expensive than 35mm; not all labs can proc the film, and film types aren't as varied. APS slide film h recently been introduced, by Fujifilm, but thus far it's ava able only in Japan. Only twenty percent of all cameras sold the U.S. are of the APS variety—but if you like the idea o camera the size of a credit card, one of these is for you. (If y want to experiment with the format, try an APS throwaw like Kodak's Advantix Switchable Flash camera, Fuji's Qui Snap Super Slim, or Konica's Issimo Film-In).

The Canon Elph 2 ($350) is poised for bestseller sta this holiday season. Sleek, streamlined, fronted with stainl steel, it's the smallest, lightest, most adorable 2x zoom su compact around. Other features: fast-acting, built-in fla clearly marked on/off switch; backprinting (date, place, *I L You* in five languages, *et al.*); smoothly operating motori latch on the film door. If you'd prefer an Elph with more zoo Canon offers the slightly larger 370Z ($500), with the wor smallest 3x zoom.

The Elph's chief competition is the very similar Nik Nuvis S ($279). Smaller than a deck of cards in its cool stainl steel clamshell capsule, it has a sliding cover that opens reveal a pop-out zoom lens.

If cameras were clothes, the Contax T ix ($899), hou in an exquisite titanium- or black-toned body the size and shape of a bar of soap, would be the >



Introduced in 1996, APS [illegible] user-friendly. The Contax T ix (above) has a high-grade Zeiss lens and a[illegible] system. Stainless-steel encased Nikon Nuvis 200 (top) has retractable zoom. Cano[illegible] Elph 2 (right) weighs six ounces.



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ultra-cool Helmut Lang entry. But don't be fooled by the high style quotient. This is a deadly serious camera imbued with a sophisticated passive autofocus system that targets its subject with razor-sharp precision. It's also fitted with a Carl Zeiss lens (from the world's pre-eminent optical company) for minimum distortion, maximum color rendition, and high-grade resolution and contrast.

Encased in champagne gold, the Nikon Nuvis 200 ($155) is another autofocus, autoexposure, autoflash whiz. Its slow-sync setting, ideal for nighttime portraits, fires the flash for the main subject while capturing the illuminated background with a long exposure.

Fast and precise, the beautifully sculpted new Nikon Pronea S ($520) is one of the smallest and lightest SLR cameras available today, with a bayonet lens that can focus even in semi-darkness.

A similar subcompact lightweight, the Canon Eos IX Light ($500; $720 with lens) is a high-end point-and-shooter that accepts all 50-plus interchangeable lenses available in the Canon repertory—from fish-eye to super-telephoto.

Fujifilm's titanium-toned Endeavor 1010ix MRC Tiara ($370) is more than a credit-card size, jewellike piece of visual and tactile elegance. It's loaded with automatic features, including infrared focusing with an autofocus lock and a multiprogrammed flash.

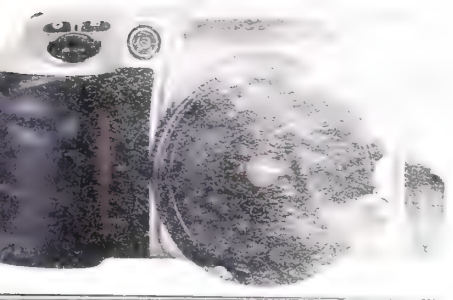
Another snazzy subcompact, the Minolta Vectis 2000 ($250) has the rounded edges of a stainless-steel junior Popsicle but slides open for comfortable handling. In that position, the lens is farther removed from the flash, helping to keep red-eye at bay. If needed, an LCD mask in the viewfinder automatically appears to assist in avoiding decapitations and other compositional snafus.

The Yashica Profile 4000 ix ($280) is an automated, 4x zoom camera. Ergonomically shaped, it's designed for one-handed use, letting you shoot unobtrusively from the hip—though who can help but notice the pearlescent blue or metallic silver finish?

Want a stylish APS at a bargain price? Try the subcompact-size Kodak Advantix T550 ($149), with a clever flip-up flash stationed on the inside of the latch door that opens out the lens; or the Olympus Newpic M10 Macro ($164), offering ultra-close-ups (is 3.3 inches near enough?) previously impossible with a compact camera.

35-MILLIMETER CAMERAS

: for consumer or professional
robably the best quality
meras available right
come in 35mm for-



mat, says Geor
Schaub, editorial
rector of Cygnus Pu
lishing's photo a
image group. "T
negatives are bigg
and better, wheth
you choose a poi
and-shoot or a sing
lens reflex model." (Single lens reflex, or SL
means you're viewing the image directly throu
the lens, rather than from slightly distorted parallax vi
which is sometimes the case with point-and-shooters).

Very small, very silvery, and best wielded by southpa
with finely chiseled noses (the viewfinder's way off to the l
side), the Pentax IQ Zoom 140M ($420) is an elegant poi
and-shooter that captures images as close as 2.6 feet and off
enough exposure to brighten your subjects sans flash. This c
photographs clear to the horizon, even through windo
What's more, it's ergonomically designed (except for the n
issue) to keep fingers away from its various windows.

Rated the most popular SLR camera sold today, t
Canon Eos Rebel 2000 ($440) is also one of the small
measuring 5.6-by-3.6-by-2.3 inches. Features include sta
of-the-art metering and autofocusing; a built-in retracta
flash; and interchangeable lenses, allowing for a wide array
effects.

Competing with the Eos Rebel are several simila
alluring compact but full-featured manual-override automa
that ease you into the driver's seat: the Pentax ZX50 ($350; $450 with lens); the Nikon N60 ($420; $588 with lens); and the Minolta Maxxum XTsi ($400), with a handy back switch that starts focusing when the camera is raised to eye level.



Minolta's top-of-the-line Freedom Zoom Supreme
($200) is a crossbreed, incorporating the creative virtue
both 35mm and point-and-shoot cameras. Look for conti
ous drive, a feature typically found in high-end cameras t
captures images in a rapid sequence so you don't have to k
pressing the shutter button; Spot Metering Mode, for tri
lighting; and "macro capability," meaning an object 17.7 inc
from the camera will be in focus without a close-up lens.

Ideal for first-timers, the Nikon point-and-shoot F
Touch 6 ($60) has an extra-large viewfinder and a wide-a
auto-focus lens.

Shirt-pocket sized, the Leica Z2X ($329) is a consur
grade point-and-zoomer with a powerful autofocusing lens

5 millimeter cameras remain unsurpassed in reliability. The Nikon N60 (l
(top) can be operated automatically or manually. Nikon's Fun-To
point-and-shooter with wide-angle lens, large viewfinder.

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for sharp, high-contrast exposures. Or if you prefer these features with an extra-sharp lens, try the Leica Minilux Zoom ($995), which can be accessorized with a specially designed Bogner leather carrying case ($159), to clip onto a belt or wear over the shoulder.

Strong on optics, the lightweight new Pentax IQ Zoom 105G ($262) offers three-point autofocus and beautifully exposed images—even when the lighting gets complex. A zoom viewfinder automatically adjusts image area size in proportion to lens focal length.

If you're prepared to spring for a top-quality camera with advanced but easy-to-use features, the Leica R8 ($2,995) fits the bill with a bounty of extras—ultra-fast shutter speed (1/8000 second), a bracketing function for use when the correct exposure is hard to pinpoint, three light-metering methods, four shutter modes, and automatic film threading. What's more, the R8 has a brand new modular metal chassis with rounded corners and simplified controls.

ALL-WEATHER AND WATERPROOF CAMERAS

Rugged, dashing, and sometimes intentionally weird-looking, these SUVs of the photographic realm are turning up as lifestyle accoutrements on



a lot of city streets. Not that they're all show. Today's adventure cameras perform effectively during tropical downpours or the blizzards that accompany Arctic sledding expeditions. Clip one of these sturdy rubberized devices to your belt before you claw your way up a near-vertical rock face, and you won't have to wince as your camera bashes repeatedly against the unforgiving stone.

Setting the pace for a new generation of vividly colorful APS cameras with outlandish shapes, Minolta's Xtreem series is also engineered for rugged outdoor escapades. Favorites: the splash-proof GX-3 ($101), in two electric shades of blue; and the GX-4 ($142)—a snorkeling, surfing, skin-diving delight that's not only submersible to 15 feet, but floats, too. Hey, it's bright yellow—maybe you'll *find* it in the crashing waves.

The Yashica T4 Su[illegible]atherproof ($179) is



a splash-proof, co[illegible] pact 35mm point-a[illegible] shooter with a pr[illegible] tigious Carl Ze[illegible] non-zoom lens th[illegible] fine enough to c[illegible] ture the detailed et[illegible] ings on a smallish [illegible] shell or the lichen on a Himalayan mountain top.

Perfect at waterside or during a rain squall, the compa[illegible] rubberized 35mm Pentax 105WR ($367) can float and soak saltwater. Features include a fully automatic option, mu[illegible] function auto zoom flash, and mid-roll film switching.

Splash-proof and weatherproof, the ultra-compa[illegible] clamshell-style Olympus iZoom 75 ($454) handles tricky lig[illegible] ing conditions and gives clear, sharp images from two fe[illegible]

Submersible to 33 feet, the Minolta Vectis Weath[illegible] matic Zoom ($350), in APS format, is the world's first aut[illegible] ofocusing compact zoom APS camera designed for underwater photography. Its body is yellow with rugged black rubber grips.



In its rubber-coated casing, the Kodak Max Sport One-Time-Use Camera ($14.39) looks almost organic: it has the texturized skin of a mutant blue prickly pear (making it easy to grip wl[illegible] you're wearing rock-climbing or ice-skating gloves), and a l[illegible] that looks like a slightly bulging blue-shadowed eye.

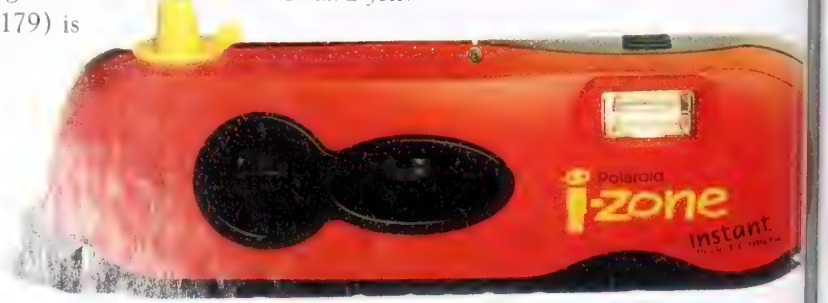
STOCKING STUFFERS

Polaroid's PopShots ($20), the world's first one-time instant camera, produces ten 4.4-by-2.5-inch color pho[illegible]

Okay, so the I-Zone Pocket Camera ($25), also fr[illegible] Polaroid, doesn't give the clearest images you've ever see[illegible] not by a long shot. But it does deliver precious instant ph[illegible] stickers no larger than a postage stamp, and the enticing ap[illegible] ratus comes in bright red, blue, or lime green. Though [illegible] tended for kids, the I-Zone's delights aren't lost on adults, [illegible] may be inclined to decorate their computer screens with st[illegible] ers of their cat. Is that the late nineties essence of casual [illegible] meaningful photography, or what? ■

This is the fourth in a series of technology articles by New Yor[illegible] writer Linda Dyett.

The SUVs of th[illegible] electric ha[illegible] more); Kodak's so[illegible] (top); the Pent[illegible] automatic, wate[illegible] I-Zone (right) delive[illegible]







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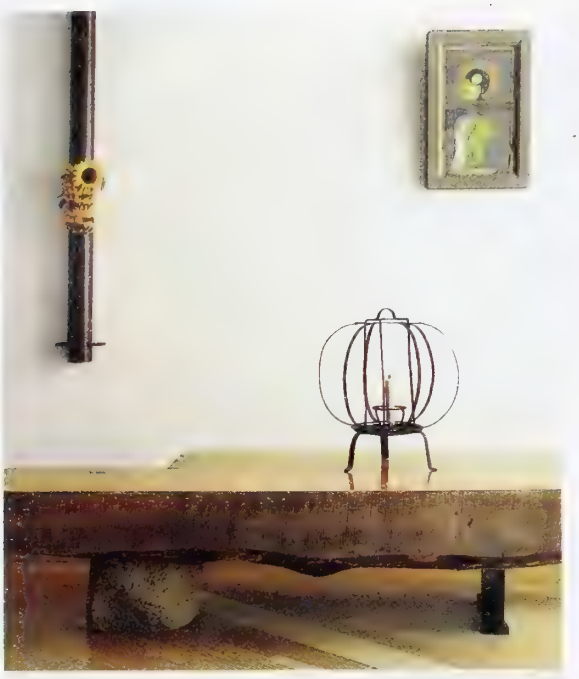


At Japonesque on the Pier, a gate (top left) lifts to reveal San Francisco Bay (top right), a serene backdrop to Waterplay, *by Masatoshi Izumi. Above left: Koichi Hara in front of* Starful Night, *a screen of black granite streaked with gray by Izumi's chisel. Its rough beauty reminds him of* Bizen, *black unglazed Japanese pottery. Right: Space and form change with the sun's transit. Opposite: In the smooth-cut surface of* Waterlight, *a shard of water reflects the surroundings; behind,* Beginning of Jo[illegible], *a*

Koichi Hara, artist and owner of Gallery Japonesque—a store specializing in fine Japanese design—collaborated with master carver Masatoshi Izumi to create Japonesque on the Pier, a gallery where space and stone combine in thoughtful synchronicity. A visit requires patience and what Hara calls "an inner eye." No sign marks the warehouse at Pier Nine on San Francisco's famed Embarcadero, only a stenciled number 110 on a red door. To enter, an appointment is necessary, a common practice in Hara's native country where the relationship between client and dealer is prized

By Suzanne Charlé Photography by Dominique Vorillon
Produced by Jody Thompson-Kennedy







Strolling past the massive granite sculptures in Japonesque on the P one is filled with a sense of wonder. Bathed in natural light—there are electric fixtures—the pieces are clearly the works of a master craftsm with the soul of a poet. In fact the stonemason-sculptor, Masatoshi Izu wrote a poem for the show's opening, his third here.

Seventy tons of crushed yellow granite crackles underfoot. R wood platforms and benches, made of planks from a 125-year-old wa tank, and even the murmur of waves lapping against pilings add to serenity and mystery. What is this: A gallery? A store? A museum stone garden on San Francisco Bay?

Such unexpected multiplicity is exactly what owner Koichi H set out to achieve. The visitor, he modestly but firmly states, should h no preconceived notions but should absorb the whole experience of space and the sculptures. "There is a lot of breathing space here—*m* Hara translates into Japanese.

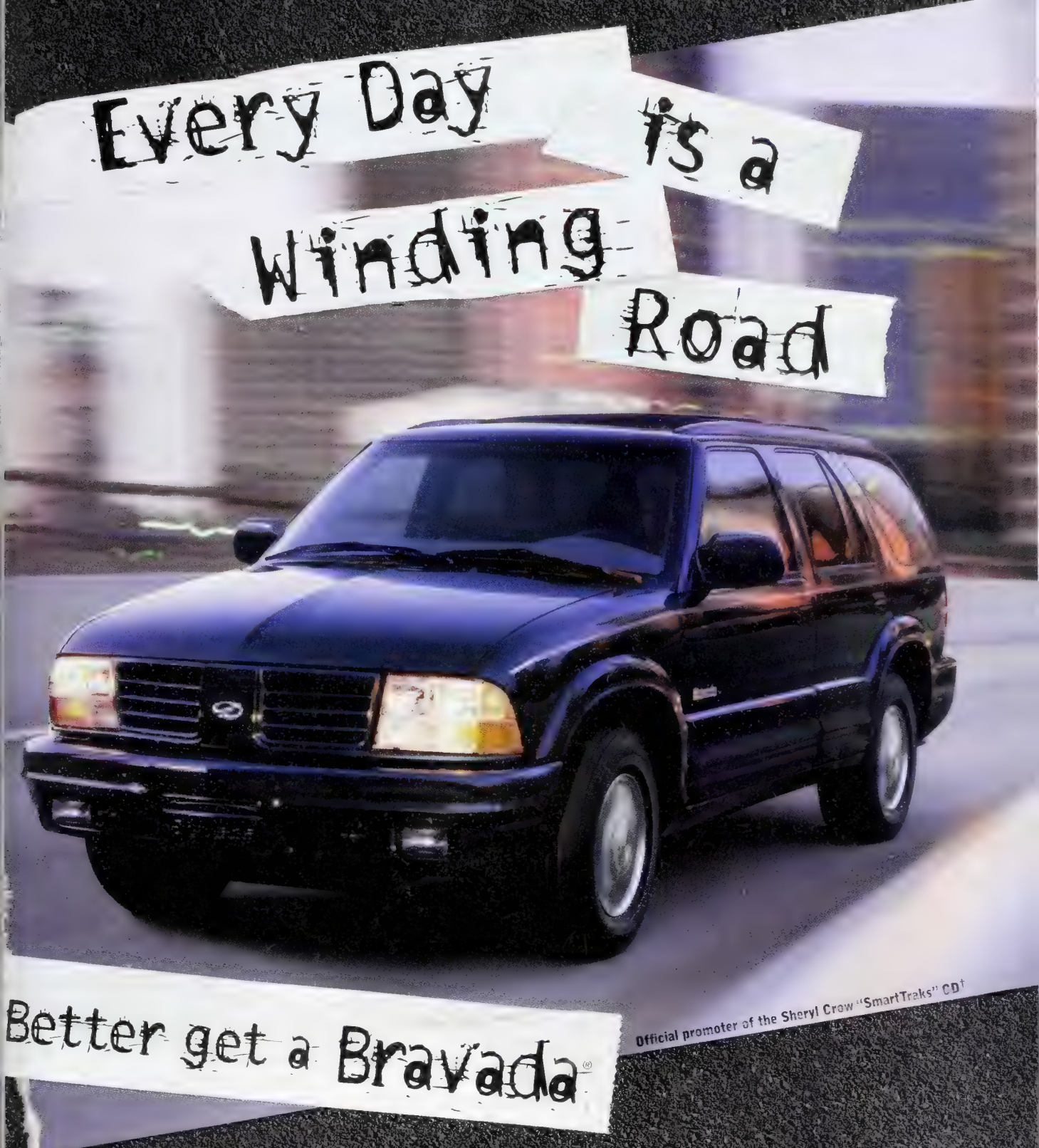
Inspiration for the space came after Hara saw a lantern carved Izumi, a sixth-generation stonemason who collaborated with the Isamu Noguchi for 20 years. The lantern, Hara recalled, had a feelin the past but was at the same time modern: the Zen concepts of *wabi* & *sabi*, qualities that have led curators from the Metropolitan Museu Art and the Venice Biennale to display Izumi's work. "I'm not interes in showing Picasso—too many people buy his work because of his na I want to help launch the Giacometti of the 21st century," says H

Hara's appointment-only policy allows him to meet what he te "suitable people," among them Jack Lenor Larsen, guiding spirit of Lo House—the gallery-garden in East Hampton, New York, which is a example of *ma*. Larsen told a delighted Hara that Japonesque on the was the most interesting gallery he had visited in years.

"I want to develop relationships, not just buy and sell," says H "This is not Starbucks coffee. It is a whole experience, always chang always surprising, individual." ■

Koichi Hara searches out timeless objects for Gallery Japonesque (this pa including (top) a 19th-century Japanese candle stand and a paintin Daijiro Ito. He also displays his own works, such as a hanging flower made of steel pipe—an update of the traditional bamboo vase—and his c laurel wood, a sculpture as well as table and bench. Center: Hand-hamm pewter "pillows" by Satoshi Aoki. Bottom: Hara enjoys the custom of s ing tea and sweets to visitors. The basket, cups, and black persimmon v tray by Shigemichi Aomine are from Hara's collection; only the Dougla table designed by Hara is for sale. "I like objects that teach the spe summer of things," he said, adding with a laugh: "Too much style is stin

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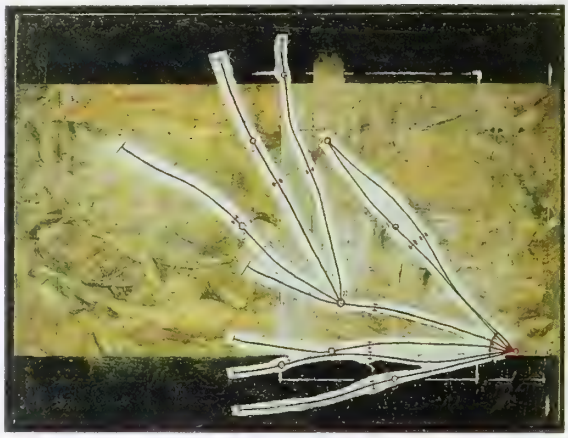
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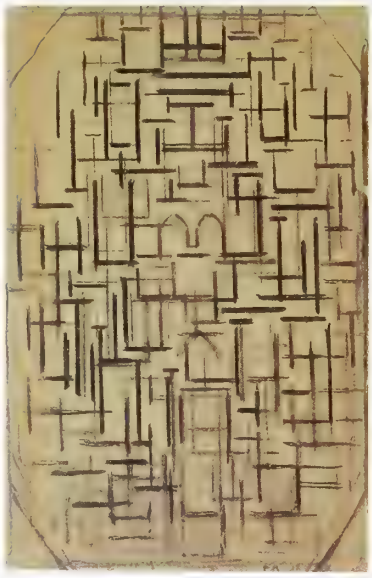
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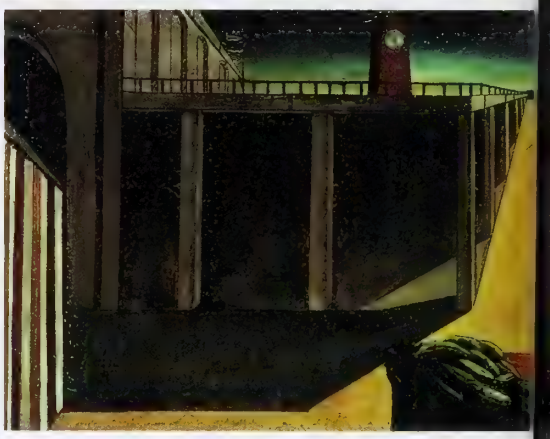
In a series of eye-opening exhibitions, New York's MoMA, the world's best collectio of modern art, rethinks its holdings for the next century

By Martin Filler









Paris, 1914, clockwise from top left: ***Marcel Duchamp's*** **Network of Stoppages;** ***Henri Matisse's*** **View of Notre Dame;** ***Giorgio de Chirico*** **Gare Montparnasse;** ***Piet Mondrian's*** **Church Faca**

No other museum boasts a more important survey of modern art than New York's Museum of Modern Art. Opened to the public seventy years ago this November, it now has a hammerlock on the must-have masterworks of the movement, from Picasso's bombshell *Les Demoiselles d'Avignon* to Matisse's lyrical *La Danse*, acquired long before the subject matter was taken seriously by mainstream institutions. It would be impossible for any museum today to equal MoMA's peerless modernist holdings, no matter how much it spent. The big question is what will MoMA do with those treasures now?

For those of us convinced that photography can be every bit as great as painting, that a car can be as beautiful as a sculpture, and that movies are the quintessential modern art form—ideas that we first learned at MoMA—an absorbing new exhibition there will be a revelation. When its three-part *MoMA 2000* series opens on October 7 with "Modern Starts," visitors will get a tantalizing preview of fresh ways in which its collection may be shown when the museum's redesign and expansion by Yoshio Taniguchi is completed in 2005.

One major development in "Modern Starts" is the combining of works in different mediums. MoMA was the first museum to display design, photography, and film, but for decades it often segregated those works from painting and sculpture, reinforcing the notion that only the latter were the true high-art forms. A welcome sign came with MoMA's excellent 1991 exhibition "The Art of The Forties," in which all mediums were mixed together with lively and revealing results. In this show, some people will be startled to see an 1880s Cézanne *Bather* hanging next to a 1993 Rineke Dijkstra color photograph of a Russian adolescent bathing in the Black Sea, but many will be thrilled by the telling juxtaposition. Visitors to MoMA [illegible] see more of the same when the collection is [illegible] rehung.

Among its many other accomplishments, MoMA neered the use of contemporary architecture to display c temporary art. In the 1930s, when new museums like W ington's National Gallery of Art were designed to follow classical tradition, MoMA built an up-to-the-minute Inte tional Style structure (by Philip L. Goodwin and Edward I rell Stone). But as the International Style gained accept and modern art ceased to be shocking—and Picasso becam familiar to the general public as Rembrandt—the excitem of this trail-blazing museum's youth was lost.

MoMA was last added onto during the 1980s, by wh time it had become as much a part of the cultural estab ment as the Metropolitan Museum of Art. When MoM exhibition galleries doubled in size in that latest expan visitors' enjoyment decreased in inverse proportion. Wha

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"We hope that you will look at design objects with the same eyes you look at painting and sculpture, more in terms of aesthetics"

was once an inviting series of intimate spaces had become a seemingly endless, exitless maze, making MoMA's linear story of modern art feel like an exhausting trudge instead of an enlightening journey. Now that the museum's display area is about to be greatly increased yet again, its officials are trying to re-create the user-friendly atmosphere many people still fondly remember, while also recapturing the heady feeling that modern art is meant to shake people up.

"We want to freely experiment with different ways of showing the collections," says MoMA's chief curator at large, John Elderfield, who with the architecture and design curator Peter Reed is a principal organizer of the show. "We plan to rearrange the galleries in a more flexible way we call 'fixed and variable.' The fixed galleries will continue to present the essential works of modern art on a permanent basis, and the variable galleries around that core will rotate anywhere from every six months to three years, giving us a chance to show more of our collections than ever before, in ways we never have."

MoMA 2000 will be presented in a trio of forty-year segments, beginning with "Modern Starts 1880 to 1920." The first installment's 600-odd paintings, sculptures, photographs, and design objects are divided into three major sections—"People," "Places," and "Things," each occupying its own floor of the museum—and arranged into a number of provocative themes. "There are artists who are always separated by movements," explains Elderfield, "but who actually have quite a lot in common with each other at a given moment. For example, in the 'Places' section, the 'Unreal City' concentrates on Paris during World War I. We will show several works all made there in 1914 by artists as different as Matisse and Mondrian, de Chirico and Duchamp. Each is quite different, but all express the same sense of isolation in the city in wartime. And in what we jokingly call the 'heavy metal' section of 'Things' we'll show a streamlined meat slicer by Egmont H. Arens along with Man Ray's *Cadeau*, a flatiron with nails protruding from its underside. We felt it's actually all right to do things that have a certain humorous relationship."







The design object as work of art, from the "Things" portion of "Modern Starts," top to bottom: Man Ray's* Cadeau, *replica of 1921 original c. 1958; Marcel Duchamp's* Bicycle Wheel, *1951, after lost original of 1913; Gerrit Rietveld's* Red Blue *chair, c. 1923.

Readers of this magazine will be especially interested in the exhibition's "Things" segment, which begins with three celebrated modern icons: the ubiquitous Thonet bentwood Vienna Cafe chair, Gerrit Rietveld's still-startling *Red Blue* chair, and Duchamp's sly *Bicycle Wheel*, a sculpture made from a real spoked wheel. "If anything," says Reed, "we hope that you will look at design objects with the same eyes you look at painting and sculpture, less in terms of function and more in terms of aesthetics." A sequence of ten examples of modern wood seating—including a rarely seen, surprisingly primitive tub chair by Charles Rennie Mackintosh—examines the infinite ways of approaching what Reed calls "*the* object of exploration for every designer—no matter what else you do, you've got to do a chair."

Another "Things" segment will play off several paintings of tabletop still-lifes—a subject that enthralled early modern painters—against actual tables, including an eight-legged wood-and-brass Aesthetic Movement piece by the British designer E.W. Godwin. "What we've done," explains Peter Reed, "is to create sequences of works that tell meaningful visual stories. What can you do with these works of art that get you from a starting point to somewhere very different?"

For all the intriguing ideas tossed out in "Modern Starts," the organizers are even more excited about the show's implications for the future. Although Yoshio Taniguchi's cool modernist galleries are of a much higher architectural order than MoMA's 1980s display spaces, they do not mark a radical departure from the way this museum has always shown art. MoMA has the best possible works with which to tell the story of modernism, and the real test will be how well it presents them. That is what makes "Modern Starts," on view until March 2000, a bellwether event. As Reed says of the effort to infuse new life into MoMA's mission, "There's such an emphasis here on the act of looking. It's such a different way than going through the museum department by department, or period by period. If we're doing anything, we're really asking you to look." ■


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ANOTHER GARDENER GROWS

Alta Tingle's second shop flourishes in Sonoma County

By Heidi Lender



Landscape designer Alta Tingle hasn't created a single g den since she opened her Berkeley, California, shop, The G dener, in 1984. Instead, Tingle has been busy outfitting E Area urbanites with chic garden tools, books, and furnishi plucked from exotic places around the world.

Five years ago, however, when she bought two acres land in the northern Sonoma County town of Healdsbu Tingle suddenly had the urge to garden again. "At first wanted to do the garden for me," recalls Tingle. But after put in a new well, septic system and drainage, her entrep neurial juices started to flow and she decided to open a bran of The Gardener with her daughter, Donna.

Larger and more rustic than the Berkeley boutique, Sonoma store is a lush playground for Tingle where light, shade, and season's elements can all be experienced firsthand—and outdoors. A c rugated metal barn is filled with Moroccan basketry, French zinc plant handmade Italian terra-cotta pots, and elegant tabletop items, but focus of this enterprise is the high-style landscape with its splendor of g den accoutrements.

A crushed granite pathway snakes through the center of a bill bright blanket of *Cosmos sulphureus* and a carpet of mixed thyme chamomile. Squiggly sculptures dreamed up by local artists, unusual c crete and wood birdbaths, and ceramic kimchi jars from Korea dot grounds. Tingle celebrates the vast space with massively scaled obje including magnificent pots and handcarved stone balls from Mexico.

Despite the smattering of potted plants and dwarf citrus tr for sale, The Gardener will never be a nursery, according to Tin "Our intent is much more about coming up with ideas that people take away with them." ■





At the new emporium, from the top: A warm wooden welcome. A three-piece crocodile in hand-casted iron. Whimsical wire topiary from France. Dried lavender lines the rafte of the corrugated metal barn. A hand-pounded and pressed copper birdbath. The crushed granite pathway in Tingle's garden.

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INDICATIONS AND USAGE
For relief of the signs and symptoms of OA, and of RA in adults.

CONTRAINDICATIONS
CELEBREX is contraindicated in patients with known hypersensitivity to celecoxib. CELEBREX should not be given to patients who have demonstrated allergic-type reactions to sulfonamides. CELEBREX should not be given to patients who have experienced asthma, urticaria, or allergic-type reactions after taking aspirin or other NSAIDs. Severe, rarely fatal, anaphylactic-like reactions to NSAIDs have been reported in such patients (see WARNINGS—Anaphylactoid Reactions, and PRECAUTIONS—Preexisting Asthma).

WARNINGS
Gastrointestinal (GI) Effects—Risk of GI Ulceration, Bleeding, and Perforation: Serious GI toxicity such as bleeding, ulceration, and perforation of the stomach, small intestine or large intestine, can occur at any time, with or without warning symptoms, in patients treated with NSAIDs. Minor upper GI problems, such as dyspepsia, are common and may also occur at any time during NSAID therapy. Therefore, physicians and patients should remain alert for ulceration and bleeding, even in the absence of previous GI tract symptoms. Patients should be informed about the signs and/or symptoms of serious GI toxicity and the steps to take if they occur. Only 1/5 patients who develop a serious upper GI adverse event on NSAID therapy is symptomatic. Upper GI ulcers, gross bleeding or perforation, caused by NSAIDs, appear to occur in approximately 1% of patients treated for 3–6 months, and in about 2–4% of patients treated for one year. These trends continue thus, increasing the likelihood of developing a serious GI event at some time during the course of therapy. However, even short-term therapy is not without risk. It is unclear, at the present time, how the above rates apply to CELEBREX (see CLINICAL STUDIES—Special Studies in the complete prescribing information). Among 5,285 patients who received CELEBREX in controlled clinical trials of 1 to 6 months duration (most were 3 month studies) at a daily dose of 200 mg or more, 2 (0.04%) experienced significant upper GI bleeding, at 14 and 22 days after initiation of dosing. Approximately 40% of these 5,285 patients were in studies that required them to be free of ulcers by endoscopy at study entry. Thus it is unclear if this study population is representative of the general population. Prospective, long-term studies required to compare the incidence of serious, clinically significant upper GI adverse events in patients taking CELEBREX vs. comparator NSAID products have not been performed. NSAIDs should be prescribed with extreme caution in patients with a prior history of ulcer disease or GI bleeding. Most spontaneous reports of fatal GI events are in elderly or debilitated patients and therefore special care should be taken in treating this population. **To minimize the potential risk for an adverse GI event, the lowest effective dose should be used for the shortest possible duration.** For high risk patients, alternate therapies that do not involve NSAIDs should be considered. Studies have shown that patients with a *prior history of peptic ulcer disease and/or GI bleeding* and who use NSAIDs, have a greater than 10-fold higher risk for developing a GI bleed than patients with neither of these risk factors. In addition to a past history of ulcer disease, pharmacoepidemiological studies have identified several other co-therapies or co-morbid conditions that may increase the risk for GI bleeding such as: treatment with oral corticosteroids, treatment with anticoagulants, longer duration of NSAID therapy, smoking, alcoholism, older age, and poor general health status.

Anaphylactoid Reactions: Anaphylactoid reactions were not reported in patients receiving CELEBREX in clinical trials. However, as with NSAIDs in general, anaphylactoid reactions may occur in patients without known prior exposure to CELEBREX. CELEBREX should not be given to patients with the aspirin triad. This symptom complex typically occurs in asthmatic patients who experience rhinitis with or without nasal polyps, or who exhibit severe, potentially fatal bronchospasm after taking aspirin or other NSAIDs (see CONTRAINDICATIONS and PRECAUTIONS—Preexisting Asthma). Emergency help should be sought in cases where an anaphylactoid reaction occurs.

Advanced Renal Disease: Treatment with CELEBREX is not recommended.

Pregnancy: In late pregnancy CELEBREX should be avoided because it may cause premature closure of the ductus arteriosus.

PRECAUTIONS
General: CELEBREX cannot be expected to substitute for corticosteroids or to treat corticosteroid insufficiency. The pharmacological activity of CELEBREX in reducing inflammation, and possibly fever, may diminish the utility of these diagnostic signs in detecting infectious complications of presumed noninfectious, painful conditions.

Hepatic Effects: Borderline elevations of one or more liver tests may occur in up to 15% of patients taking NSAIDs, and notable elevations of ALT or AST (approximately three or more times the upper limit of normal) have been reported in approximately 1% of patients in clinical trials with NSAIDs. These laboratory abnormalities may progress, may remain unchanged, or may be transient with continuing therapy. Rare cases of severe hepatic reactions, including jaundice and fatal fulminant hepatitis, liver necrosis and hepatic failure (some with fatal outcome) have been reported with NSAIDs. In controlled clinical trials of CELEBREX, the incidence of borderline elevations of liver tests was 6% for CELEBREX and 5% for placebo, and approximately 0.2% of patients taking CELEBREX and 0.3% of patients taking placebo had notable elevations of ALT and AST. A patient with symptoms and/or signs suggesting liver dysfunction, or in whom an abnormal liver test has occurred, should be monitored carefully for evidence of the development of a more severe hepatic reaction while on therapy with CELEBREX. If clinical signs and symptoms consistent with liver disease develop, or if systemic manifestations occur (e.g., eosinophilia, rash, etc.), CELEBREX should be discontinued.

Renal Effects: Long-term administration of NSAIDs has resulted in renal papillary necrosis and other renal injury. Renal toxicity has also been seen in patients in whom renal prostaglandins have a compensatory role in the maintenance of renal perfusion. In these patients, administration of an NSAID may cause a dose-dependent reduction in prostaglandin formation and, secondarily, in renal blood flow, which may precipitate overt renal decompensation. Patients at greatest risk of this reaction are those with impaired renal function, heart failure, liver dysfunction, those taking diuretics and ACE inhibitors, and the elderly. Discontinuation of NSAID therapy is usually followed by recovery to the pretreatment state. Clinical trials with CELEBREX have shown renal effects similar to those observed with comparator NSAIDs. Caution should be used when initiating treatment with CELEBREX in patients with considerable dehydration. It is advisable to rehydrate patients first and then start therapy with CELEBREX. Caution is also recommended in patients with pre-existing kidney disease (see WARNINGS—Advanced Renal Disease).

Hematological Effects: Anemia may occur. In controlled clinical trials the incidence of anemia was 0.6% with CELEBREX and 0.4% with placebo. Patients on long-term treatment with CELEBREX should have their hemoglobin or hematocrit checked if they exhibit any signs or symptoms of anemia or blood loss. CELEBREX does not generally affect platelet counts, prothrombin time (PT), or partial thromboplastin time (PTT), and does not appear to inhibit platelet aggregation at indicated dosages (See CLINICAL STUDIES—Special Studies—Platelets in the complete prescribing information).

Fluid Retention and Edema: Fluid retention and edema may occur (see ADVERSE REACTIONS). Therefore, CELEBREX should be used with caution in patients with fluid retention, hypertension, or heart failure.

Preexisting Asthma: Do not use in patients with aspirin-sensitive asthma because of the risk of severe bronchospasm. Use with caution in patients with preexisting asthma.

Laboratory Tests: Because serious GI tract ulcerations and bleeding can occur without warning symptoms, physicians should monitor for signs or symptoms of GI bleeding. During the con- [illegible] was an increased incidence of hyperchloremia in patients receiving celecoxib com- [illegible] on placebo. Other laboratory abnormalities that occurred more frequently in the p [illegible] coxib included hypophosphatemia, and elevated BUN. T [illegible] n in patients who received comparator NSAIDs in [illegible] bnormalities has not been established.

Drug Interac [illegible] edominantly mediated via cytochrome P450 2C9 in the liver. C [illegible] rugs that are known to inhibit 2C9 should be done with ca [illegible] xib, although not a substrate, is an inhibitor of cytochro [illegible] al for an *in vivo* drug interaction with drugs that are p [illegible] s. Reports suggest that NSAIDs may diminish the antiny [illegible] Enzyme (ACE) inhibitors. This interaction should be giv [illegible] oncomitantly with ACE inhibitors. *Furosem* [illegible] ervations, have shown that NSAIDs can re [illegible] ses in some patients. This response has be [illegible] th [illegible] As *prin*: CELEBREX can be used with low d [illegible] n CELEBREX may result in an increa [illegible] d [illegible] of CELEBREX alone (see CLINICAL ST [illegible] e prescribing information). Because of its rare [illegible] e for aspirin cardiovascular prophylaxis. *Fluconazole* [illegible] 200 mg QD resulted in a two fold increase [illegible] inhibition of celecoxib metabolism via [illegible] Lithium: Concomitant use of Li- [illegible] olism). CELEBREX should be introduced at the lowest recommended dose in patients r [illegible] conazole. ***Lithium:*** In a study conducted in healthy subjects, mean steady-state lith [illegible] levels increased approximately 17% in subjects receiving lithium 450 mg BID with C [illegible] mg BID as compared to subjects receiving lithium alone. Patients on lithium treatme [illegible] closely monitored when CELEBREX is introduced or withdrawn. ***Methotrexate:*** In a [illegible] study of rheumatoid arthritis patients taking methotrexate, CELEBREX did not have [illegible] effect on the pharmacokinetics of methotrexate. ***Warfarin:*** Anticoagulant activity sho [illegible] itored, particularly in the first few days, after initiating or changing CELEBREX therap [illegible] receiving warfarin or similar agents, since these patients are at an increased risk of bl [illegible] plications. The effect of celecoxib on the anticoagulant effect of warfarin was studie [illegible] of healthy subjects receiving daily doses of 2 to 5 mg of warfarin. In these subjects, d [illegible] not alter the anticoagulant effect of warfarin as determined by prothrombin time. How [illegible] marketing experience, bleeding events have been reported, predominantly in the eld [illegible] ciation with increases in prothrombin time in patients receiving CELEBREX concu [illegible] warfarin. **Carcinogenesis, mutagenesis, impairment of fertility**: Celecoxib was not [illegible] in rats given oral doses up to 200 mg/kg for males and 10 mg/kg for females (appr [illegible] to 4-fold the human exposure as measured by the AUC_{0-24} at 200 mg BID) or in mic [illegible] doses up to 25 mg/kg for males and 50 mg/kg for females (approximately equa [illegible] exposure as measured by the AUC_{0-24} at 200 mg BID) for two years. Celecoxib wa [illegible] genic in an Ames test and a mutation assay in Chinese hamster ovary (CHO) cells, no [illegible] in a chromosome aberration assay in CHO cells and an *in vivo* micronucleus test [illegible] marrow. Celecoxib did not impair male and female fertility in rats at oral dose [illegible] mg/kg/day (approximately 11-fold human exposure at 200 mg BID based on the AU [illegible] **Pregnancy**: ***Teratogenic effects***: Pregnancy Category C. Celecoxib was not teratogen [illegible] up to an oral dose of 60 mg/kg/day (equal to human exposure at 200 mg BID as [illegible] AUC_{0-24}); however, at oral doses ≥ 150 mg/kg/day (approximately 2-fold human exp [illegible] mg BID as measured by AUC_{0-24}), an increased incidence of fetal alterations, such a [illegible] sternebrae fused and sternebrae misshapen, was observed. A dose-dependent inc [illegible] phragmatic hernias was observed in one of two rat studies at oral doses ≥ 30 mg/kg, [illegible] imately 6-fold human exposure based on the AUC_{0-24} at 200 mg BID). There are [illegible] pregnant women. CELEBREX should be used during pregnancy only if the potential [illegible] fies the potential risk to the fetus. ***Nonteratogenic effects***: Celecoxib produced pre [illegible] and post-implantation losses and reduced embryo/fetal survival in rats at oral dosa [illegible] kg/day (approximately 6-fold human exposure based on the AUC_{0-24} at 200 mg [illegible] changes are expected with inhibition of prostaglandin synthesis and are not the [illegible] manent alteration of female reproductive function, nor are they expected at clinica [illegible] No studies have been conducted to evaluate the effect of celecoxib on the closure [illegible] arteriosus in humans. Therefore, use of CELEBREX during the third trimester of pregr [illegible] be avoided. **Labor and delivery**: Celecoxib produced no evidence of delayed labor [illegible] at oral doses up to 100 mg/kg in rats (approximately 7-fold human exposure as mea [illegible] AUC_{0-24} at 200 mg BID). The effects of CELEBREX on labor and delivery in pregnan [illegible] unknown. **Nursing mothers**: It is not known whether this drug is excreted in human m [illegible] many drugs are excreted in human milk and because of the potential for serious a [illegible] tions in nursing infants from CELEBREX, a decision should be made whether to discon [illegible] or to discontinue the drug, taking into account the importance of the drug to the m [illegible] **Pediatric Use**: Safety and effectiveness in pediatric patients below the age of 18 ye [illegible] been evaluated

Geriatric Use: Of the total number of patients who received CELEBREX in clinical trial [illegible] 2,100 were 65–74 years of age, while approximately 800 additional patients were [illegible] over. While the incidence of adverse experiences tended to be higher in elderly pati [illegible] stantial differences in safety and effectiveness were observed between these subjects [illegible] subjects. Other reported clinical experience has not identified differences in respo [illegible] the elderly and younger patients, but greater sensitivity of some older individuals ca [illegible] out. In clinical studies comparing renal function as measured by the GFR, BUN an [illegible] and platelet function as measured by bleeding time and platelet aggregation, the [illegible] not different between elderly and young volunteers.

ADVERSE REACTIONS
Adverse events occurring in ≥2% of Celebrex patients regardless of causality at re [illegible] doses (N=4146): abdominal pain 4.1%, diarrhea 5.6%, dyspepsia 8.8%, flatulence [illegible] 3.5%, back pain 2.8%, peripheral edema 2.1%, injury-accidental 2.9%, dizziness 2.0 [illegible] 15.8%, insomnia 2.3%, pharyngitis 2.3%, rhinitis 2.0%, sinusitis 5.0%, upper respirato [illegible] tion 8.1%, rash 2.2%. In placebo- or active-controlled clinical trials, the discontinua [illegible] to adverse events was 7.1% for patients receiving CELEBREX and 6.1% for patie [illegible] placebo. Among the most common reasons for discontinuation due to adverse [illegible] CELEBREX treatment groups were dyspepsia and abdominal pain (cited as reasons [illegible] uation in 0.8% and 0.7% of CELEBREX patients, respectively). Among patients receiv [illegible] 0.6% discontinued due to dyspepsia and 0.6% withdrew due to abdominal pain. T [illegible] adverse events occurred in 0.1–1.9% of patients regardless of causality.

Celebrex (100–200 mg BID or 200 mg QD): ***GI:*** Constipation, diverticulitis, dysphagi [illegible] esophagitis, gastritis, gastroenteritis, gastroesophageal reflux, hemorrhoids, hiatal he [illegible] dry mouth, stomatitis, tenesmus, tooth disorder, vomiting; ***Cardiovascular:*** Aggrava [illegible] sion, angina pectoris, coronary artery disease, myocardial infarction; ***General:*** Allerg [illegible] allergic reaction, asthenia, chest pain, cyst NOS, edema generalized, face edema, fatig [illegible] flushes, influenza-like symptoms, pain, peripheral pain; ***Resistance mechanism disor*** [illegible] simplex, herpes zoster, infection bacterial, infection fungal, infection soft tissue, infectio [illegible] liasis, moniliasis genital, otitis media; ***Central, peripheral nervous system:*** Leg cramp [illegible] hypoesthesia, migraine, neuralgia, neuropathy, paresthesia, vertigo; ***Female reprodu*** [illegible] fibroadenosis, breast neoplasm, breast pain, dysmenorrhea, menstrual disorder, va [illegible] rhage, vaginitis; ***Male reproductive:*** Prostatic disorder; ***Hearing and vestibula*** ear abnormality, earache, tinnitus; ***Heart rate and rhythm:*** Palpitation, tachycard [illegible] ***biliary system:*** Hepatic function abnormal, SGOT increased, SGPT increased; ***M*** [illegible] ***nutritional:*** BUN increased, CPK increased, diabetes mellitus, hypercholesterol [illegible] glycemia, hypokalemia, NPN increase, creatinine increased, alkaline phosphatase incr [illegible] increase; ***Musculoskeletal:*** Arthralgia, arthrosis, bone disorder, fracture accidental, [illegible] stiffness, synovitis, tendinitis; ***Platelets (bleeding or clotting):*** Ecchymosis, epista [illegible] cythemia; ***Psychiatric:*** Anorexia, anxiety, appetite increased, depression, nervous [illegible] lence; ***Hemic:*** Anemia; ***Respiratory:*** Bronchitis, bronchospasm, bronchospasm [illegible] coughing, dyspnea, laryngitis, pneumonia; ***Skin and appendages:*** Alopecia, de [illegible] disorder, photosensitivity reaction, pruritus, rash erythematous, rash maculopapular, [illegible] skin dry, sweating increased, urticaria; ***Application site disorders:*** Cellulitis, derm [illegible] injection site reaction, skin nodule; ***Special senses:*** Taste perversion; ***Urinary system*** [illegible] cystitis, dysuria, hematuria, micturition frequency, renal calculus, urinary incontin [illegible] tract infection; ***Vision:*** Blurred vision, cataract, conjunctivitis, eye pain, glaucoma

Other serious adverse reactions which occur rarely (<0.1%), regardless of causa [illegible] lowing serious adverse events have occurred rarely in patients, taking CELEBREX. ***Ca*** [illegible] Syncope, congestive heart failure, ventricular fibrillation, pulmonary embolism, ce [illegible] accident, peripheral gangrene, thrombophlebitis; ***GI:*** Intestinal obstruction, intes [illegible] tion, GI bleeding, colitis with bleeding, esophageal perforation, pancreatitis, cholel [illegible] ***Hemic and lymphatic:*** Thrombocytopenia; ***Nervous system:*** Ataxia; ***Renal:*** Acute [illegible] ***General:*** Sepsis, sudden death.

OVERDOSAGE
Symptoms following acute NSAID overdoses are usually limited to lethargy, drowsi [illegible] vomiting, and epigastric pain, which are generally reversible with supportive care [illegible] can occur. Hypertension, acute renal failure, respiratory depression and coma m [illegible] are rare. Anaphylactoid reactions have been reported with therapeutic ingestion of [illegible] may occur following an overdose. Patients should be managed by symptomatic a [illegible] care following an NSAID overdose. There are no specific antidotes. No informatio [illegible] regarding the removal of celecoxib by hemodialysis, but based on its high degr [illegible] protein binding (>97%) dialysis is unlikely to be useful in overdose. Emesis an [illegible] charcoal (60 to 100 g in adults, 1 to 2 g/kg in children) and/or osmotic cathartic ma [illegible] in patients seen within 4 hours of ingestion with symptoms or following a large ove [illegible] diuresis, alkalinization of urine, hemodialysis, or hemoperfusion may not be usef [illegible] protein binding

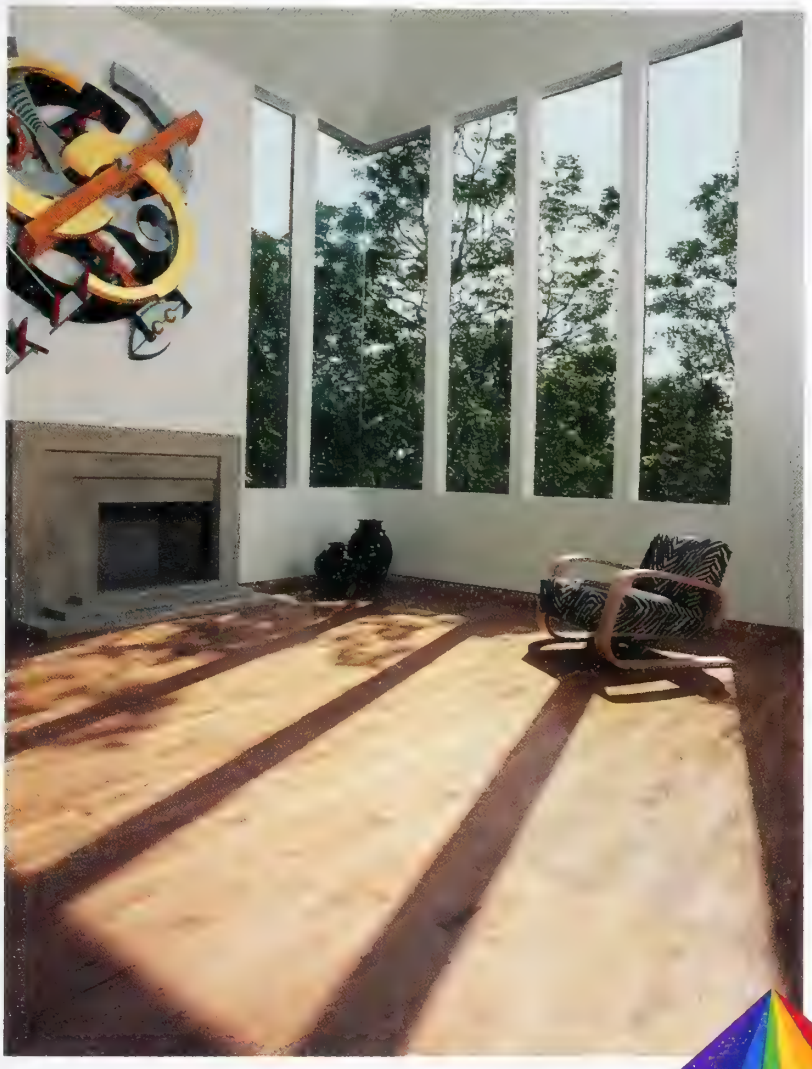
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PRIZED PAPERS

A dealer believes that antique hand-printed wallpaper panels are treasures worthy of framing. And her customers—museums, decorators, and collectors—agree

By Sally Clark







In Carolle Thibaut-Pomerantz's Paris apartment, the godd
Psyche is captured in profile in a large neoclassical scene. T
buildings of 19th-century London rise above the Thames Rive
a splendid six-foot-high panorama depicted in sepia tones. W
are these grand art works, so rich in detail, so beautifully c
posed? Gouaches? Fine prints?

They are French wallpaper. Created over 140 years ago, s
panels were hand-printed from woodblocks cut with comp
designs and papers handcrafted from linen and cotton. "They
beautiful specimens of art on paper," says Thibaut-Pomerant
dealer who divides her time between New York and Paris.
treating antique French wallpapers like gallery-worthy canv
she entices collectors and decorators to appreciate them as
does—as a lost art form.

An authority in this field, Thibaut-Pomerantz first
countered antique French wallpapers a decade ago, when she h
pened on a specialized sale at Drouot, Paris's famed auction ho
"I was mesmerized," she recalls.

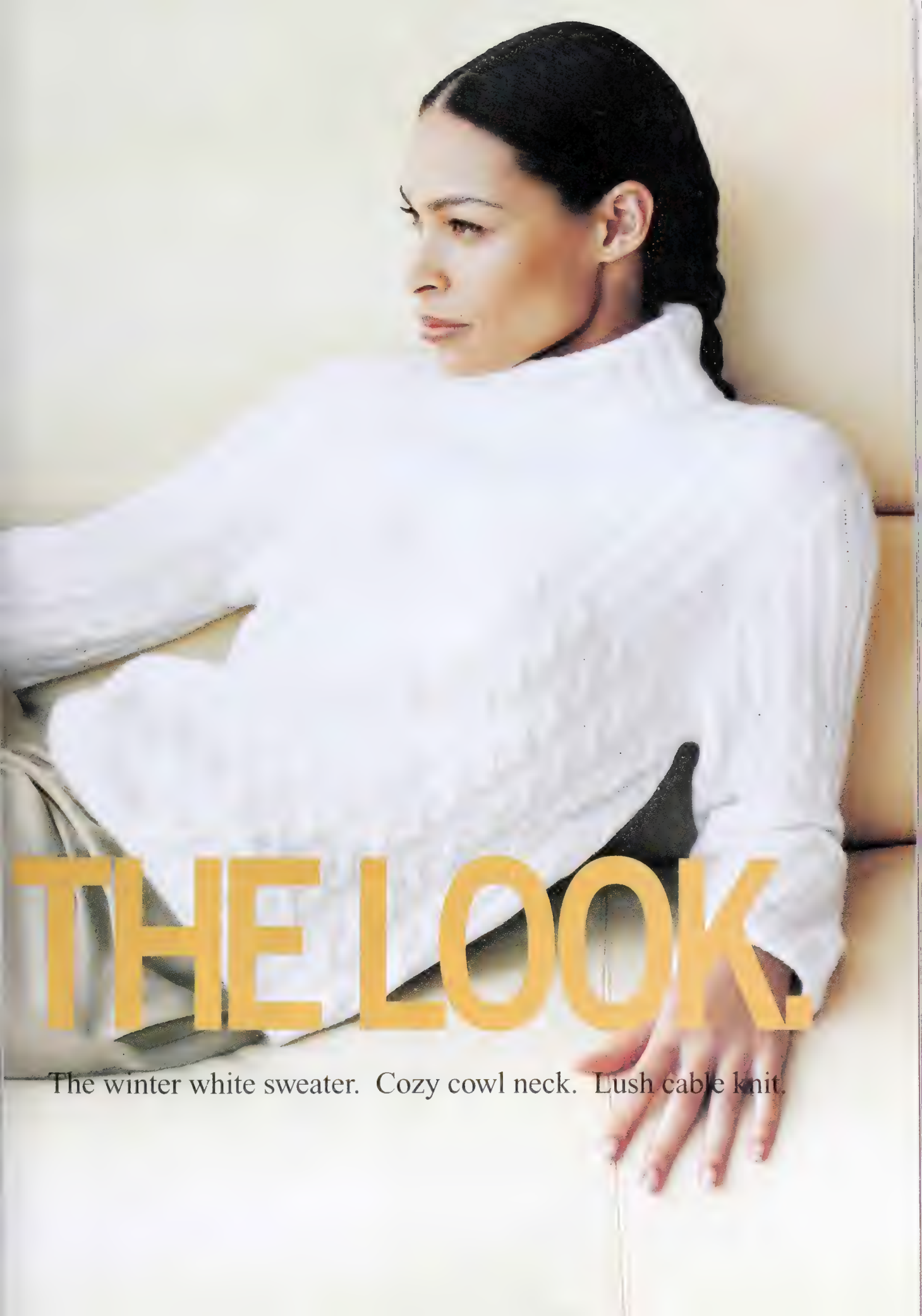
She bought several panels and began tracking down o
examples. She has discovered antique papers glued to 19th-cen
room screens and stuck to the walls of ancient Paris town hou
On several occasions, she has found never-used gems that
been forgotten in closets or storage rooms. She even lucked
some superb examples that had hung for generations in an
New England house. "Thomas Jefferson was one of the first A
icans who appreciated handblocked French papers," she says

In the late 18th century, French wallpapers were hi
prized in Europe and America. Unlike the English wallp
printers, who produced fairly simple repeated designs, the Fre
creators of *papiers peints* (or painted papers) conceived of
paper as a total decor, intended to transform a room into a tro
l'oeil fantasy, according to Thibaut-Pomerantz. Designs
inspired by mythological tales and naturalists' studies of ex
flowers and birds that travelers were bringing back from Asia
the Americas. Papers imitated marble, elaborate architec
carvings, and draped fabric. Often papers were printed in sec
that a skillful paper hanger could piece together. (Rolls of p
were unknown until the 1850s.)

In her stock of antique wallpapers she has magnifi
examples by the most famous makers, including four rare, n
hung 1788 panels of arabesques by Jean-Baptiste Réveillon
an 1816 first edition panel from Les Amours de Psyche, a
paper masterpiece by Joseph Dufour. Such rarities are usuall

Wa
by a pai of

above left: Franco-American dealer Carolle Thibaut-Pomerantz flanked
ing Her Jewels to Her Sisters, from Les Amours de Psyche, an 1816 grisail
Dufour Views of London, a never-hung 1853 wallpaper panel.


THE LOOK.
The winter white sweater. Cozy cowl neck. Lush cable knit.

The French conceived of wallpaper as total decor, intended to transform a room into a trompe l'oeil fantasy



destined for the Metropolitan Museum of Art, Paris's Musée des Arts Décoratifs, and the Cooper-Hewitt, all clients of Thibaut-Pomerantz.

Other clients, including decorators and collectors, purchase the papers to live with, and she encourages buyers to display them, as she does, like fine art. "I like to show the very large panels mounted on stretchers like modern paintings," she says. "They should not be under glass." She does use glass and wood or metal frames for fragments that were once part of larger friezes. "I treat them like old master prints by matting and framing them."

While museum-caliber scenics may cost as much as six figures, smaller handblocked designs, like a 20-by-20-inch trompe l'oeil swag, start at $1,500. The only dealer who specializes in these handblocked masterpieces, Thibaut-Pomerantz is an appraiser and a member of France's prestigious national association of antiques dealers. She meets with clients by appointment in Paris and Manhattan, or at the posh alternate-year Biennale Internationale des Antiquaires (the next one takes place in Paris in September 2000).

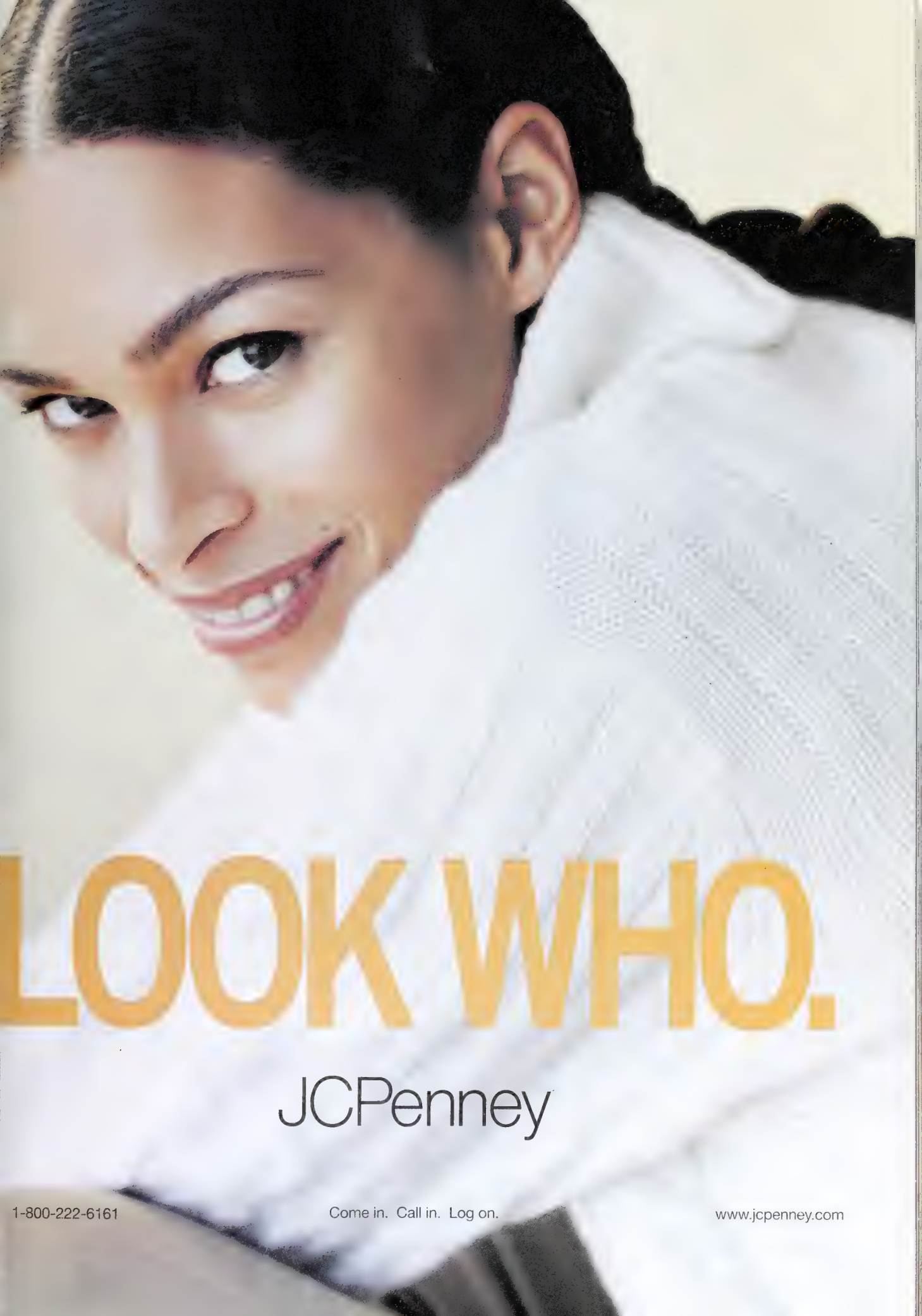
Now Thibaut-Pomerantz is aiming for greater visibility in the United States. She will be showing off her paper treasures in New York at the International Fine Art and Antique Dealers Show from October 15 through October 21. And fine examples of her latest passion, French Art Deco wallpapers from the 1920s, will be on display in the booth she will be setting up at New York's International Twentieth Century Arts Fair, a new show opening November 25. Energized by explosive geometric and stylized designs, the hand-printed jazz-era wallpapers are truly dazzling. ■

Carolle Thibaut-Pomerantz can
at 33-1-45-04-54-68 and in New





French papiers peints made it possible to see the world and journey back in time without venturing from home. From Views of Italy, an 1820s design by Joseph Dufour; genre nes on a 19th-century paper; frieze with arabesques inspi by ancient wall paintings at Herculaneum.


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RUGS TO RICHES

Spurred into action by newspaper articles on the troubles in Armenia, James Tufenkian single-handedly revived the country's tradition of handmade Oushak carpets and helped its economy in the process

By Tessa Souter







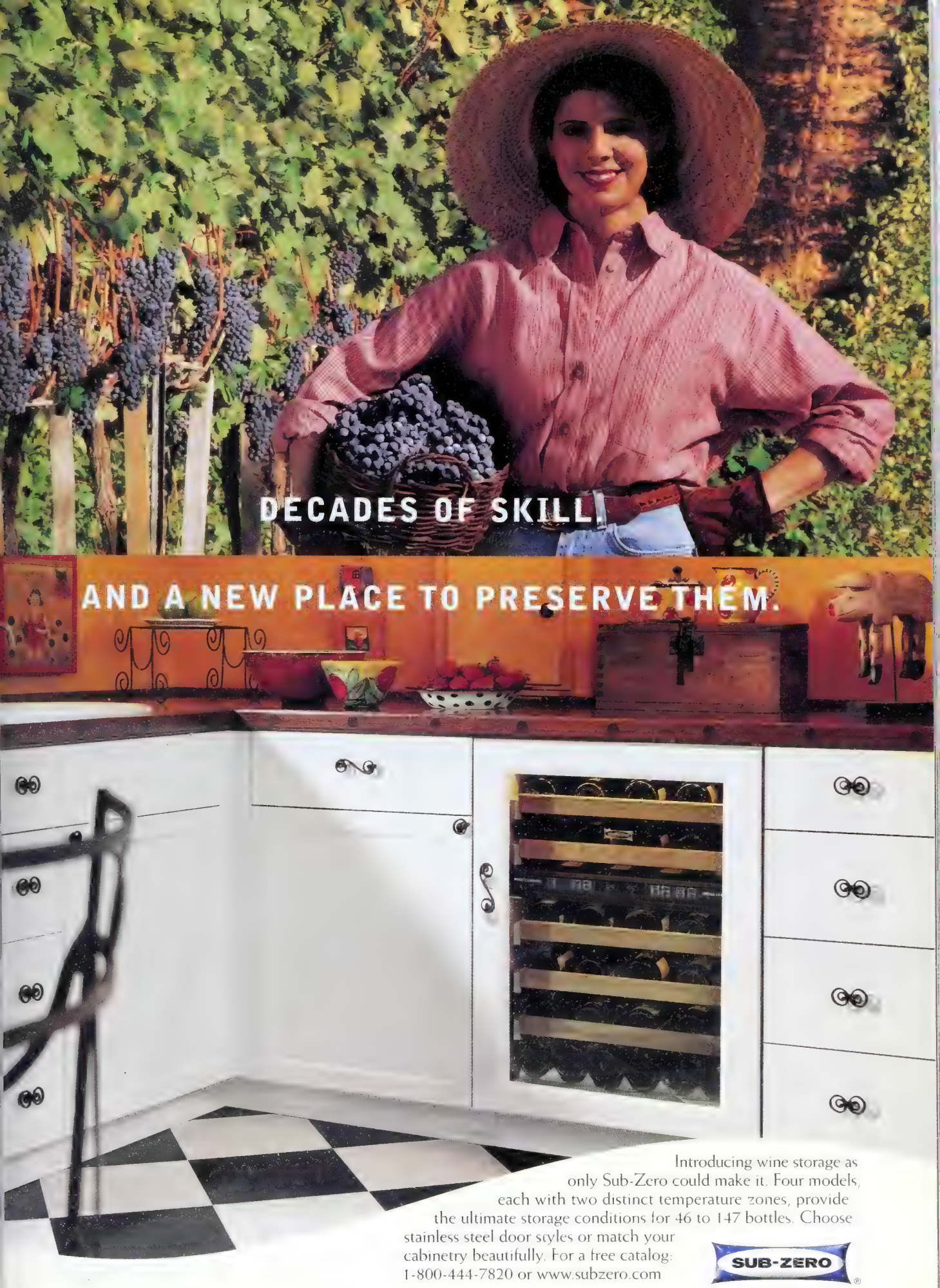
Oushak rugs (above left) are characterized by soft colors. Tufenkian (above) has not strayed far from the 19th-century models for his designs. The rugs are hand-knotted (above right) in the factory in Armen[illegible] Balbas mountain[illegible] sheep (botto[illegible] right) provide the best rug wool.

In his twenties, James Tufenkian passed the bar, intending to become a civil rights lawyer. But before buckling down to a life in the courts he decided to travel. Armed with a good eye and a little knowledge gleaned from a summer job at a rug warehouse, he funded a trip to the Far East buying and selling rugs. Before long he was manufacturing his own Tibetan-influenced designs in Nepal, where with his business partner, Tsetan Gyurman, a Tibetan refugee, Tufenkian built a healing and meditation center and a Montessori school for the children of the workers.



Several years later Tufenkian, an Armenian-American, was sitting in his "nice, just-bought apartment in New York" reading about Armenia in the aftermath of the 1988 earthquake and the collapse of the Soviet Union. "There was poverty. Hopele[illegible]ss. People were living in containers. I [illegible]' He decided to try to revive the de-[illegible]dustry of handmade carpets—from [illegible]p and dying the wools to weaving [illegible]rs was only a partial success. [illegible]00 people who were all wor-shipping me[illegible] the rugs weren't selling because reproduction Armenian rugs were satu[illegible]ing the market." Decorators, however, were cl[illegible]oring for the faded Armenian antique Ousl[illegible] carpets and a friend suggested he reproduce th[illegible] instead. The rugs—all handmade using traditio[illegible] techniques—were a hit when they were introdu[illegible] at a 1998 carpet fair.

Tufenkian now employs 1,000 people[illegible] Armenia, where he also supports several orph[illegible]ages. "My goal is to eventually employ 10,000 p[illegible]ple, as we do in Nepal." Tufenkian may not[illegible] practicing civil rights law, but he is helping peo[illegible] "Only now," he says. "I'm in a better positio[illegible] implement my idealistic agenda." ■



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FRAMES OF REFERENCE

When the Metropolitan Museum of Art wants a few Tiepolos framed, or a collector has an oil painting that needs to be cleaned and restored, they call on the experts at the Lowy company

By Linda Dannenberg



With a John Singer Sargent stacked in the restoration rack, a Jackson Pollock poised on an easel awaiting its owner, and a Renoir trying on five different 18th-century frames through the magic of computer imaging, the Julius Lowy Frame & Restoring Company is hardly your little frame shop around the corner. Ensconced behind the carved mahogany doors of a six-story town house on Manhattan's Upper East Side, the Lowy company, established in 1907, offers not only museum-quality framing, but also world-class art conservation and frame restoration. A team of experts—art historians, artists, photographers, as well as woodworkers, carvers, restorers, and gilders—all ply their trades in well-lighted ateliers. Many of the Lowy team, such as Allan Webb, a master carver from the United Kingdom, and Yi Yi Chang, former sculptor and Lowy's frame restoration specialist from China, apprenticed in other countries before coming to New Yo

Larry Shar, Lowy's president and owner, is carrying o family tradition that originated with his father, Hillard, w joined the firm in 1938 and eventually took over the compa Son Brad, vice-president and his father's right-hand man, r resents the third generation in the family business. Over years, the Shars have attracted a stellar clientele that inclu the Metropolitan Museum of Art (they reframed three la Tiepolos for the new Sackler Gallery) and the Museum Modern Art (they reframed Cézanne's *The Bathers*). Ot clients include the National Gallery of Art, Sotheby's, Da Rockefeller, and Ralph Lauren.

Lowy is flourishing today not only because the art m ket is booming, but because, as Larry Shar points out, over past fifteen years people have grown interested in the art of

An opulent [illegible] period and reproduction frames—and the tools to restore or create them—fills the ateliers [illegible] & Restoring Company. Clockwise from left: Intricately carved antique frames in the first [illegible] custom reproduction frame being coated with a layer of gesso; in the carver's studio, an artisan [illegible] struments; a gilder applies a fragile sheet of gold leaf to a frame's border; the gilder's pots [illegible] Shar [illegible]'s president, and his son, Brad, with a backdrop of antique frames.

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In the gilding and finishing department, new frames are coated with gesso and clay, then gilded with fragile sheets of 23-karat gold leaf. The gilt on old damaged frames is spruced up

the picture frame. "Years ago," he says, "people chose frames without particular regard for the period or provenance. Today people are taking great care in choosing a frame that fits the period of the art. An antique frame that is proper historically and aesthetically, or an authentic handcrafted reproduction if an original is not available, enhances the art."

The heart of the Lowy enterprise is its collection of more than 3,500 rare antique frames—the largest in the country—ranging in date from the 1500s to the 1950s, in styles from Renaissance to American Classical Revival, and in price from about $5,000 to $250,000. The majority of these frames, many found at auctions here and in Europe, are opulently carved and gilded wood. But there are other styles as well, such as the gilt frames of molded plaster popular in the 19th century, some simple American Arts and Crafts wooden frames, and a few folk art frames from the turn of the century fashioned of peanut shells and tiny pinecones. The collection includes a prized group of early-20th-century American frames designed or commissioned by artists, such as those by the American Impressionists Childe Hassam, who specified gilt frames with his initials as a recurring motif, and Maurice Prendergast, who had his brother Charles create frames embellished with *sgraffito*, or scratched decorations. Antique frames such as these are as collectable as other kinds of antiques, and are considered works of art in their own right.

In addition to offering rare antique originals, Lowy crafts superb line-for-line and technique-for-technique reproduction frames. They also design modern frames. The woodworkers' and carvers' workshop is located a few blocks away from the headquarters, where they have ample room to work.

All other Lowy functions are performed at the town house on East 80th Street. In the painting restoration and conservation department on the bright and airy sixth floor, restorers working with delicate solutions, tiny brushes, cotton balls, Q-tips and infinite patience, bring cracked, yellow torn, or otherwise damaged canvases back to their origi condition. An ominous sky slowly turns blue on a 17 century Dutch landscape recently sent in for cleaning; jewels in the hair of a young woman in an unsigned Fre Realist portrait sparkle again.

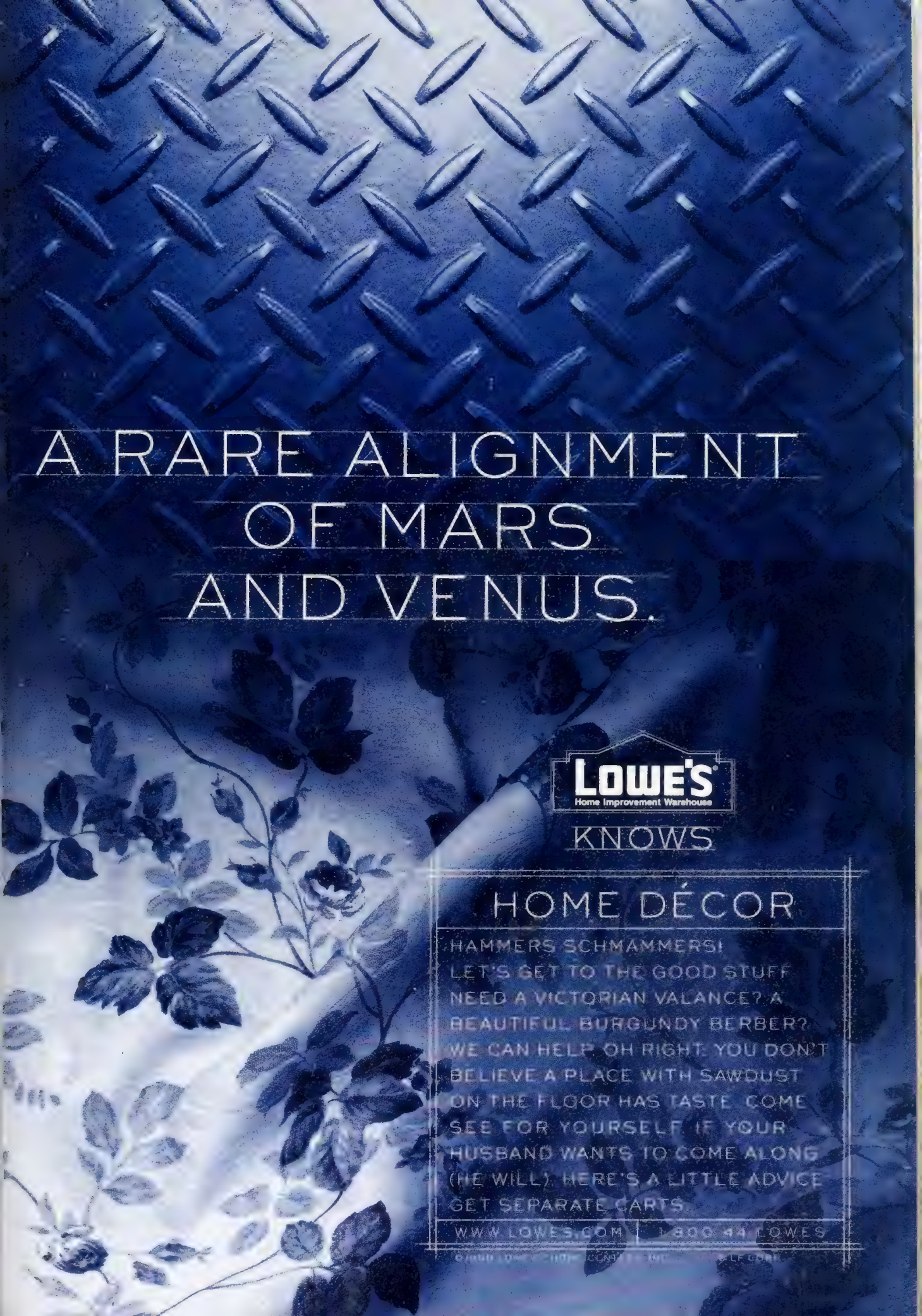
One floor down in the gilding and finishing departm new frames are coated with gesso and clay, then gilded v fragile sheets of 23-karat gold leaf, and the gilt on old d aged frames is spruced up. The fitting and matting departm where only archival materials are used, shares the fourth f with the paper conservation lab, where drawings and wa colors are restored. Passing through here in recent days w large pale Vargas drawing of a lissome blonde nude, in to h a few wrinkles pressed out. The third floor holds muc Lowy's inventory of antique frames, neatly stacked by pe and style. Next door is a high-tech digital scanning studi documenting art submitted for restoration, conservat framing, or evaluation. Elsewhere, another lab uses infra ultraviolet, and X-ray photography to help pinpoint dam faults, and previous restoration invisible to the naked eye

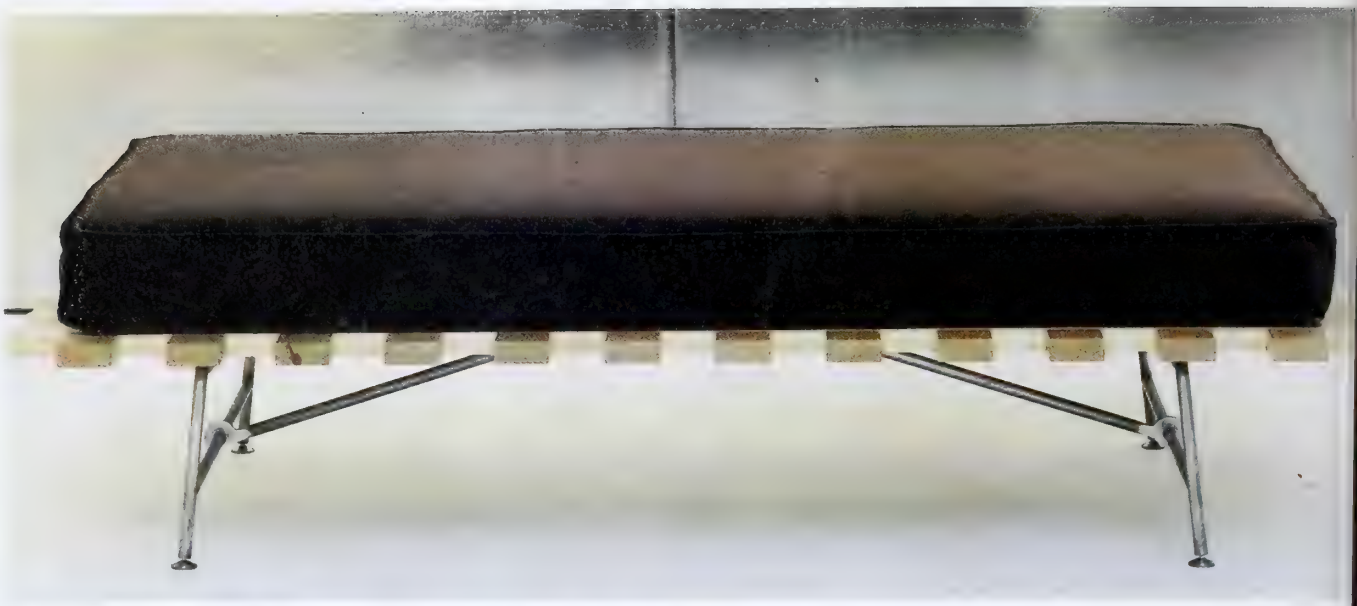
The fruits of all these labors can be viewed in the c pany's hushed and softly lighted ground-floor showroo small museum of rare and beautiful antique frames. Treas abound, such as the imposing 16th-century Bolognese gi frame with a wide border of floral *sgraffito* and intricate pu work around the edges. Here hangs Larry Shar's pièce de r tance—a majestic, elaborately carved wall-size Fre Régence gilt frame from the period between Louis XIV Louis XV, with an asking price of $250,000. "There are se museums," confides Larry, "looking for art to fill this frame

For more information, call Julius Lowy Frame & Restoring Company at 212-861-8585.

VIRTUAL FRAMING

The days when a client would hold up frame after frame against a painting to find the perfect match are fast becoming a distant memory at the Julius Lowy Frame & Restoring Company. "Using the latest in computer technology, we bring art into [illegible]," says Larry Shar. "We have [illegible] tory on computer. Say a [illegible] ing for a 17th-century Spanish frame for a large 17th-century portrait. We can search our inventory on the computer and print out photographs of all our frames of that period. If we have a photograph of the art, another program on the computer can actually size and [illegible]e" the painting with a selection of the frames. We have done Picassos, Van Goghs, and Seurats this w There are still clients, of course, w like to come in and see the frames person, but there are many others w buy the frame simply from seeing t computer-generated photos of th art in a suggested frame. Working t way saves wear and tear on the art, on the frame."


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COLLAPSIBLES

In his newest line for Pucci Internationa Chris Lehrecke updates the folding table combining wood with precision-cut ste

By Suzanne Charlé

Looking out over the tar-paper roofs and water towe lower Manhattan, Chris Lehrecke speaks with an intense p sure about the types of timber found in Northeast forests, about the way that a good sawyer judges how best to mill wood, when he suddenly stops, a pained look crossing his f

"Please," the distinctly un–New Age designer ple "don't say that trees talk to me."

What does speak to him—as anyone viewing his des at Pucci International's New York showroom realizes—clean, uncluttered forms and fine workmanship. These ments he finds in primitive stools from the Ivory Coas George Nakashima's sculptural furniture, which displays a balance between the designer's control and the nature o materials; and in the sophisticated geometric shape factory-produced Scandinavian furniture of the 1940s '50s. Lehrecke, a collector of such works, readily admits t admiration and to their influence on his thinking.

"I love taking old ideas and applying new techniqu make something unique," Lehrecke says. This respect design's lineage is evident. A snaking screen of sewn stri plywood has its roots, he says, in the French bistro screen

The furniture maker (left, seen with screen and desk of "exploded" maple) responds to the aesthetic and structural characteristics of his materials. Top: The delicate grid of a day bed belies its sturdy construction. Center: Natural-edged desk with chair.



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Sculptural chairs of Finnish birch plywood hark back to the molded plywood designs of Ray and Charles Eames. Pedestals turned out of solid tree trunks were preceded by carvings from Africa and Oceania.

Lehrecke's current collection was inspired by the folding picnic table, a design that is at least as old as this century and has its roots in the Napoleonic camp bed. Table and desk tops, benches and bed platforms—all made of the rich-grained Northeastern hardwoods that are Lehrecke's signature—are wedded in perfect union to collapsible bases of cold-rolled steel, precision-cut by a computerized water-jet process, then joined and welded with such finesse that there is virtually no trace of effort. It is this combination of spare design, high-level construction, and what one curator called "his rational use of materials" that led the Brooklyn Museum of Art to honor Lehrecke with its Modernism Young Designer Award in 1997.

Although one sensibility—Lehrecke's—informs all of the furniture, the handmade pieces are the result of a collaborative effort. Metal fabricators Stuart and Matt Verelli spot-weld and join together the collapsible metal legs. With Jim Decrescenzo, an expert turner and childhood friend, Lehrecke built a lathe sturdy enough to shape tree trunks 400 to 500 pounds when wet into vessels and stands. (The largest commercial lathe can [illegible] weight.) Others work with Lehrecke carving [illegible] the wood to highlight the natural beauty of the grain. Lehrecke credits his wife, Gabrie Kiss, a fine-jewelry maker, with many design solutions: One her bracelets, for instance, was the basis for the oxidizing the bronze cuffs he uses to attach legs to a stool seat. "She ga me an acetylene torch that Christmas," he recalls with a gr

To assemble his fine collection of Northeast hardwoo Lehrecke depends on five tree surgeons and five sawye Hundred-year-old trees that have had the temerity to cra onto someone's garage or the audacity to stand in the way o new road are brought to his studio in Bangall, New York fine specimens of first-growth walnut, cherry, maple, oak, a yellow birch and, sometimes, elm. Some of the most strik items in the collection were born out of the sawyer's bad lu An architect had ordered a 46-inch-diameter maple log to milled. But in the drying process the huge slab of wo "exploded," Lehrecke explains. To the sawyer, the split pie were worthless, but he called Lehrecke, who thought th were beautiful and fashioned them into a table, a desk, an four-paneled screen—immense slabs of wood laced with sp and ending in the delicate tracery of the bark edges.

Lehrecke got his start in woodworking in the 1980s, a abandoning a postgraduate architecture program. "I'd watch my father work as an architect in the seventies and I realiz I wanted something more hands-on; I needed more immedi gratification," he says. The idiosyncratic art furniture that in ested many of his contemporaries, however, held no appeal Lehrecke, who had grown up surrounded by Scandinavian niture in a modern glass house. Instead, he explored basic g metric forms, at first working with Timberstrand and a cold plywood called Finn Color, both construction materials.

Lehrecke is thinking of returning to his exploration this industrial aesthetic in his next line, concentrating this t on steel. "There's a danger in working too much with wo that the material could take over my reputation," comme Lehrecke. And, no, he doesn't hear steel talking either. ■



Top: V[illegible] by Jim Decrescenzo, so skilled h[illegible] ing cracks, a look that Chris [illegible] take on a summer favorite, [illegible] n and fabricators to weld the[illegible]


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MARE

Continued from page 38

In nice neighborhoods, people don't decorate their lawns with seasonal flags and colored ligh and painted figurines the way they do in mine

more like a formstone palace. Or a small stone castle, if you squinted. Besides, I had put so much work into it.

Occasionally I still dream of living somewhere else one day. A bigger house, with another bathroom, made out of real stone like the one I grew up in. In fact just half a block away there is a major road on the other side of which there are such houses. I jog there often, envisioning the ones that could be mine.

When we moved here, we called it our "first" house. A five-year house, ten at the most. It's been six years now, and I'm coming to accept that this might be my only house. I have friends who live in bigger, nicer places in more prestigious neighborhoods, and though I covet their homes, I see that they come at a price. For in those nice neighborhoods, people don't decorate their lawns on all the holidays with seasonal flags and colored lights and mailbox covers and painted plywood figurines the way they do in my neighborhood. That wouldn't be elegant. The streets don't have the exuberant staccato sounds of the children at the day care, or the quiet steady hum of the electric wheelchairs as the neighbors take their daily "stroll" around the block. There aren't many street sounds at all, my friends tell me, because home-owners there are always at work or quietly enjoying their own backyards.

So I find myself wondering whether people in those enclaves know their neighbors as well as I do. And I suspect they don't have the variety of people we have—young and old, from many trades and professions—to provide endless entertainment and speculation. There's [illegible] up the street with *four* boys in a house the size of mine. (How do they fit?) And the couple next to them who drive nice cars and send their daughter to private school. (How do they afford [illegible] it lady next door to me who hangs her laundry on the l out back and doesn't drive at all. (W does she do all day?) I have time to c template these things because I am s employed and work at home part-ti To some extent, it's because I don't w full-time that we live in this neighb hood. If I worked more, we could pro bly afford to cross that wide road. then I wouldn't be here to chat with meter man and the mail lady.

If we lived in a really nice ho we would probably have air conditi ing, a relief during sweltering Baltim summers. But then I would miss nocturnal events we hear through open bedroom windows. One nigh escaped goat found itself stranded the tarpaulin that stretched across N Pickle's in-ground pool. (The tiny p —along with the pool deck, the pu room, and the storage shed—take the entire backyard.) It was a spr night, too early in the season for th with window air conditioners to h them running, and far too early for pool to be uncovered. So there we were, house after houseful of gro curious neighbors, noses to the win screens, listening to the pathetic bl ing of this lost goat at three in morning and to its eventual rescu the guys in the animal control van. never knew where it came from, we never found out where it went, b our houses had been farther apart our windows closed, we would n have known the wonder of being aw ened by a farm animal in the middle city night.

Not all of our excitement co from dangling tree limbs and blea goats. Sometimes it's as mundane new set of neighbors. We got s recently. They are from out of tow found that I couldn't wait to meet t and welcome them to the neigh hood. "It's a (Continued on page





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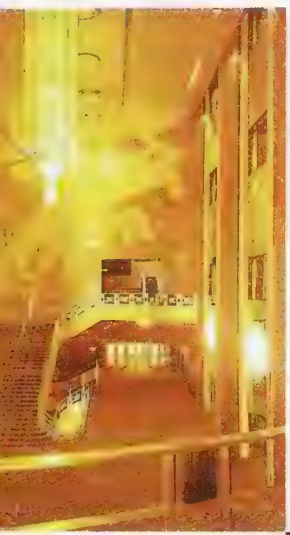
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RAZZLE AND REDAZZLE

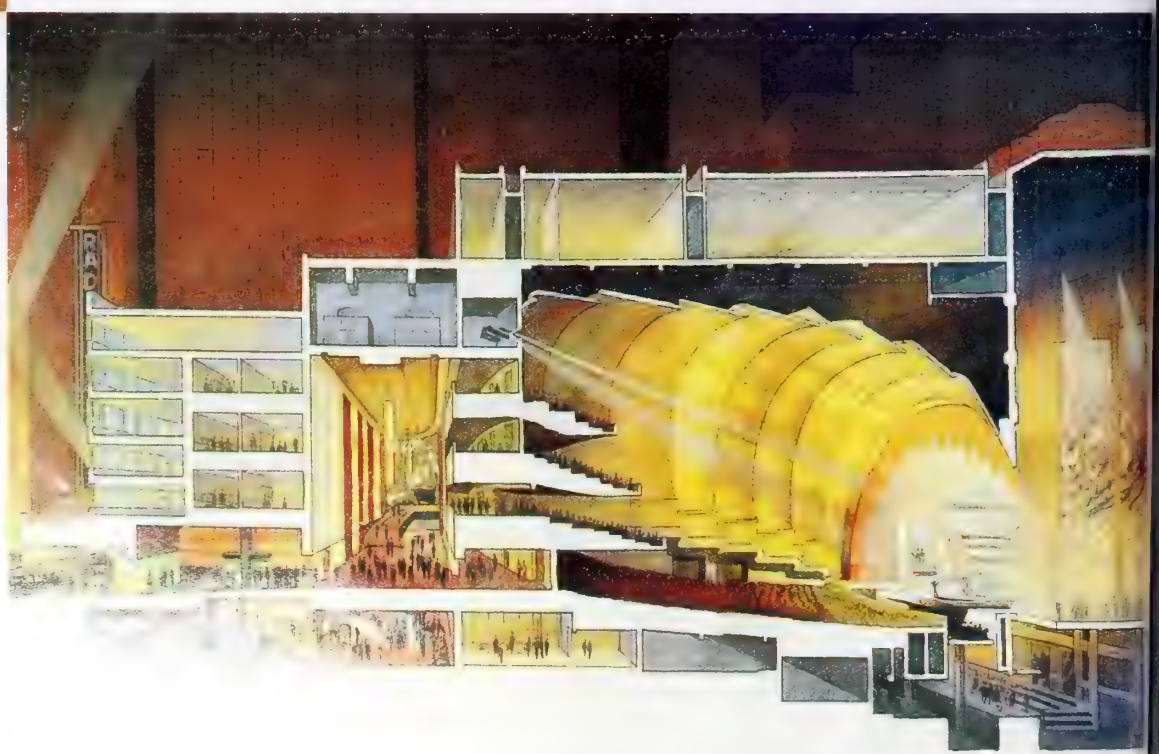
At Radio City Music Hall, the bronze had turned black, the murals were indecipherable, the glamour was gone. The nation's showplace had become a no-place. Until now

By Ellen Stern

The country was in the depths of the Depression when Radio City Music Hall opened in December 1932. Soaring within New York's brand-new Rockefeller Center, it was a thrilling confection of shine and sleek, metal and glass, sinuous lines and cathedrallike space. But most notably, it was a statement of optimism. Under the direction of impresario Samuel ("Roxy") Rothafel, the world's largest theater would present the world's largest stage shows and the world's largest movies. And so it did, for decades. But then came TV, and soon Radio City was out of date. Its death was announced in April 1978, and at the much-ballyhooed final performance the audience wept and wouldn't go home. Saved at the last minute, the theater limped along. Poorly patched and merely maintained, it lost its gleam. Then new owner Cablevision came aboard, with vision.

A $70-million restoration began a year ago under the aegis of architect Hugh Hardy, interior designer Caroline Bertrand, and a sleuthful staff of archivists and artisans. Working from sketches of carpet, shreds of fabric, and black-and-white photographs, they have wrought a miracle. In Octobe the Music Hall—with its murals revealed and ca pets rewoven; ceilings and fascias regilded; sea upholstered in terra-cotta mohair with navy-bl piping; Donald Deskey furnishings refurbishe bronze-and-stainless doors polished; rich leathe by Edelman, and a voluptuous stage curtain ma of fabric by Scalamandré—reopens. And as it d to audiences of the 1930s, who were accustomed cherubs and curlicues, it will knock our socks o

"The amazing thing is how sophisticated it Every square inch of the place was *designed*," Har says, roving rapturously through the Grand Foy with its 29-foot chandeliers, down to the Gra Lounge, up to the mezzanines and promenades, p faceted mirrors, glass vanity ledges, and walls cork. It's a dazzling mix but it's not, as we've alw thought, Art Deco. "It was *influenced* by Art Dec says Hardy, "but it's an American modernism, vented on these shores." ■



"The hard part of restoration is you're interpreting history. You can never re-create the air, the audiences, the attitude, the eyesight. This is not 1932," says architect Hugh Hardy, who triumphs nonetheless. From top: The Music Hall in its heyday; the resplendent Grand H a cross-s showing renovation's and scope.

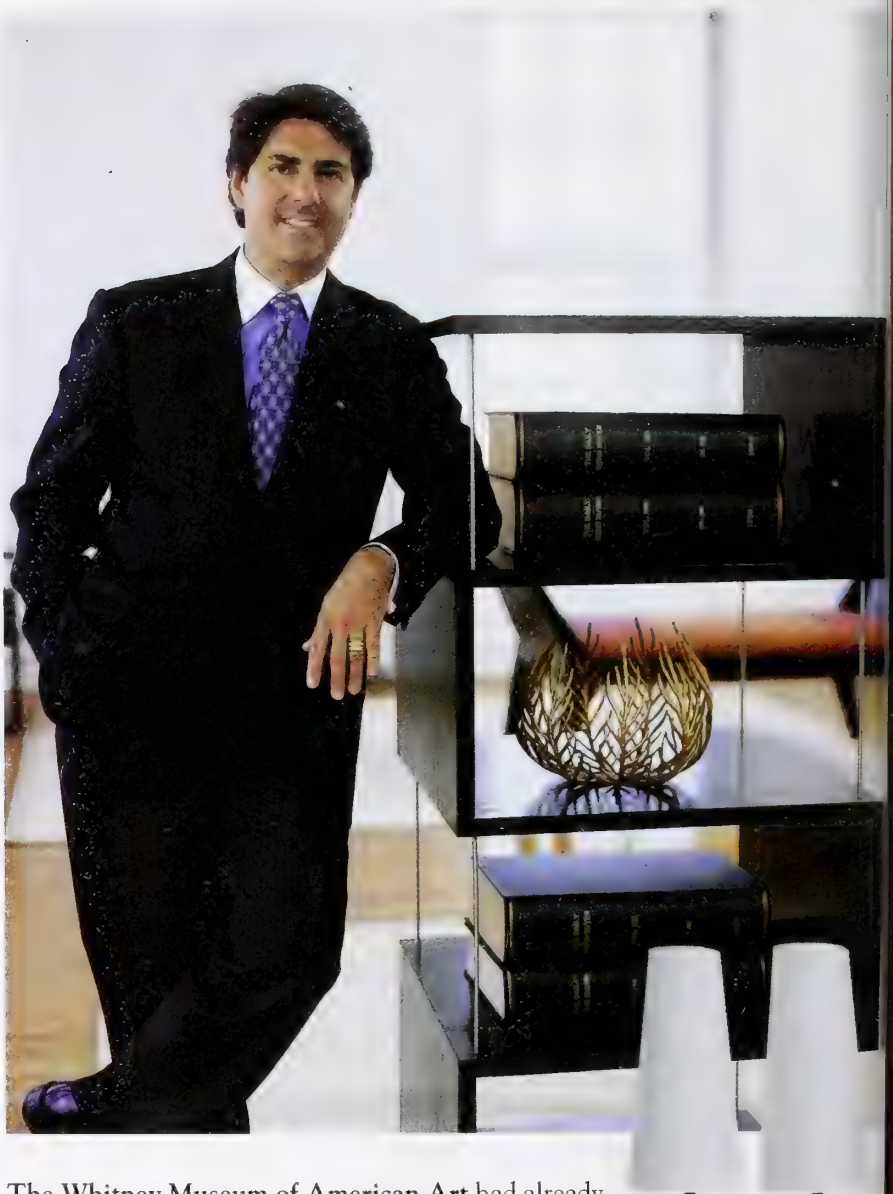

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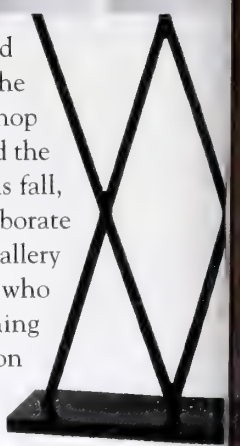
RIGHT AT HOMER

The landlord is a prominent art museum, the tenant is a designer. The result? A Manhattan home-design shop that's curated rather than stocked

By Susan Kleinman

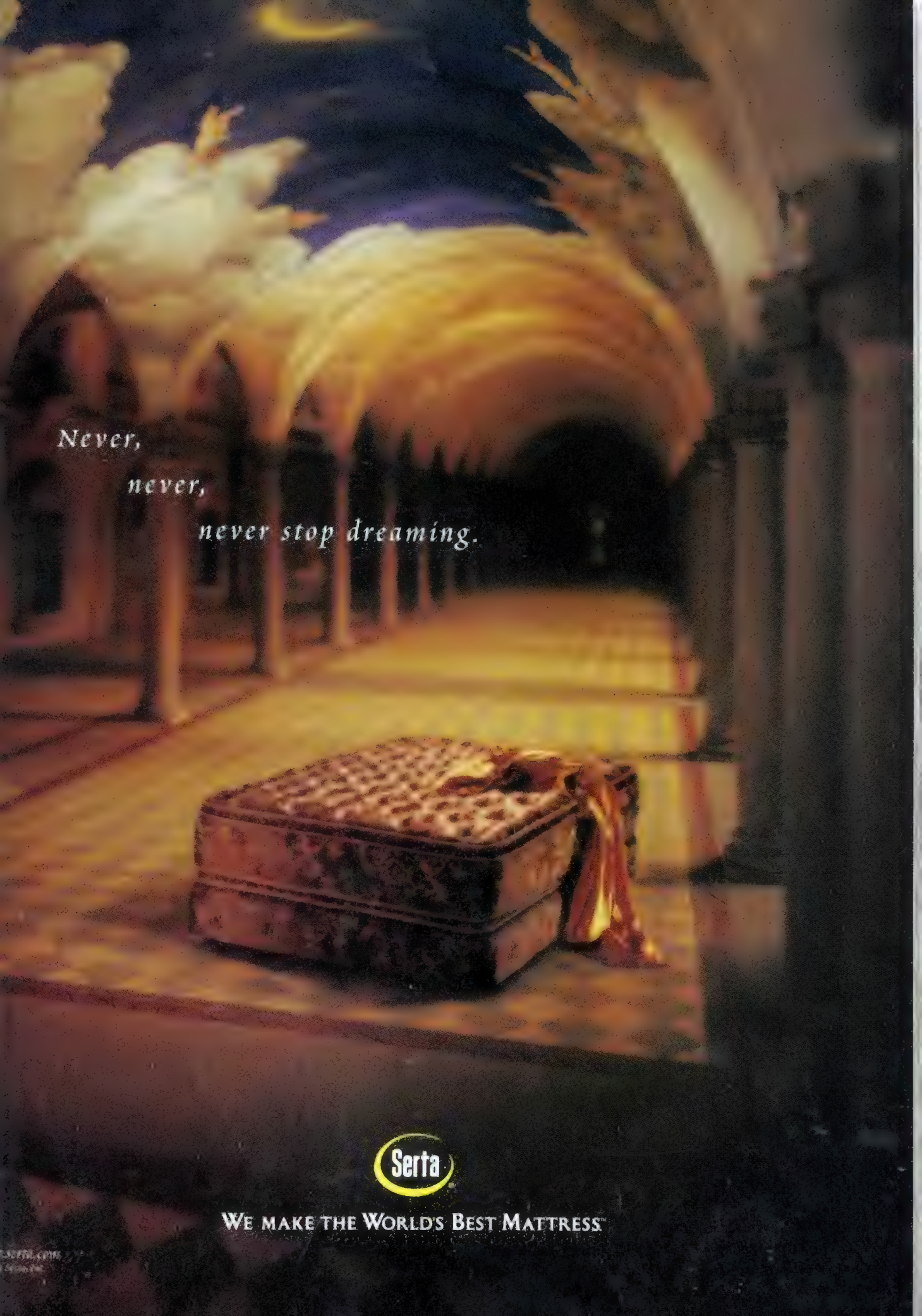






The Whitney Museum of American Art had already turned down several prospective tenants when Richard Mishaan asked to lease the space three doors down from the museum; the board didn't want just anyone setting up shop on their turf. But Richard Mishaan isn't just anybody—and the enterprise he proposed was not your average store. So this fall, with the museum's blessing—and an agreement to collaborate on future projects—Mishaan opened Homer. "It's more a gallery than a store," says the architect and furniture designer, who apprenticed to Philip Johnson and is currently redesigning one of the public spaces in the Sony building on Madison Avenue. Although Homer is named for the American painter Winslow Homer, Mishaan will sell objects by artisans and design teams on both sides of the Atlantic—many of which have never before been available in the United Sta Some shows may include pieces on loan from the Whitney. "Of course we w people to buy," says Mishaan, "but most of all, we want people to come, and l and learn." ■

At his new sto[illegible] Homer, Richard Mishaan (above) will sell his own furniture designs, like the ebonized oak étagère with sta[illegible], along with [illegible] other artists and designers. The branchlike gilded-bronze bowl on the étagère and the [illegible] to left are by France's Herve Van Der Straeten. Xes lamp (right) is by Vincent Collin of Edition Limitée, Pa[illegible] (left) is the work of the French design team Garouste and Bonetti.


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House Beautiful
NOVEMBER 1999



CELEBRATING THE BEST

ce our hundredth birthday issue three years ago, Novem- has come to be the month when House Beautiful seeks and honors the best of the best. This 1999 edition is spe- l because we wanted our selections to bridge the divide ween centuries and millennia. I confess to a fantasy that ne time in, say, the year 2501, a design student will call up issue to learn what was happening five hundred years ago. So here for you and that student of the future is what we e found on the cusp of the new millennium:

A perfect expression of American decorating circa 2000 is nk Babb Randolph's Washington, D.C., house. Its beauty, plicity, and livability recall the work of Randolph's men- America's great decorator Billy Baldwin, who is also the ject of our editor Peggy Kennedy's column this month.

A sophisticated and fantastical Manhattan apartment is of the few American projects by the legendary Italian gner Renzo Mongiardino, who died at age 81 last year. urnished with a stunning midcentury modern collection, ndsome loft epitomizes the taste of architect Lee Mindel, has created a definitive turn-of-the-20th-century urban lling.

We are also proud of our stories on Paul Wiseman's glowing San Francisco aerie looking out on Grace Cathedral, Suzanne Rheinstein's ultimate party kitchen in Los Angeles, and Thomas O'Brien's bath suite for a sybarite. My personal finds this year were the stone sculptures at Koichi Hara's Japonesque on the Pier and the wood-and-steel pieces by Chris Lehrecke, who sees in fallen trees the makings of great modern designs.

This issue's 1999 Decorating Talent Bank is a directory to 128 of America's top professionals, filled with tips as well as telephone and fax numbers. Some of the designers helped us enrich the directory pages, creating the 26 works on paper included there. They are based on the alphabet, beginning with A for Albert (as in Albert Hadley, of course), and we will be auctioning the 26 drawings, handsomely framed by Larsen-Juhl, to benefit Furnish A Future. This organization, which our magazine actively supports, helps furnish the rooms of formerly homeless families.

As this November House Beautiful goes to press, I celebrate with gratitude the creativity it reflects, and salute that young scholar some twenty generations from now.

Louis Oliver Gropp

EDITOR IN CHIEF



Showing His Colors

In his Georgetown house, designer Frank Babb Randolph practices what he has always preached: Subtraction is better than addition, architecture comes before decorating. But his famous neutral palette is changing, and he now enlivens some of his pale rooms with jolts of color

"Furniture seems to dance on a light floor," says Frank Babb Randolph. He laid down white oak boards throughout the house and gave them a Dura Seal white finish. He leaves the floor bare in his palatially proportioned living room. "There's enough upholstery here to keep voices from echoing," he says. Randolph's collections show a strong French theme with Louis XVI chairs and dining table plus tall folding screens papered with grisaille panels from Zuber.



By Elizabeth H. Hunter Photography by Gordon Beall Produced by Sarah Kaltman Cant



Two minutes after he walked into the high-ceilinged living room, Frank Babb Randolph knew he would buy the 1960s Georgetown house. Two minutes later he knew he would change the windows. Not only were the double-hung sashes too small for the room's proportions—eighteen by twenty-eight feet with that fourteen-foot ceiling—but as Randolph says, "The sills were so high you lost all sense of the garden as soon as you sat down." Replacing windows is nothing new for Randolph, a Washington interior designer who calls himself a frustrated architect: "My clients accept the fact that I must get the shell right before I begin to decorate." They also know he believes in subtracting rather than adding. The Georgetown house is a perfect illustration: He stripped the walls of fussy chair railings and paneling, bricked up four "boring" windows in the master bedroom, removed bookshelves in living room niches.

"I didn't want books here—I saw the room as grander than that," says Randolph, who put a pair of splendid 18th-century terra-cotta urns in the classical niches. Despite the scale of the room and its decorative elements—tall Zuber wallpaper-covered screens on either side of the sofa, marble-topped consoles with lion-face supports—it never feels intimidating, probably because it's not reserved for special occasions. Randolph has breakfast here, wor[k] [a] Louis XVI [t]able, entertains often. "Every chair is con[ve]r[sa]t[ion]," says a fr[ie]

In the easy-going scheme, plum[my] [l]eathered pieces—inviting club chairs and sofa—mingle amiably with the [ ] and antique wallpaper. But what really makes the roo[m] relaxing is the ebb and flow of small tables and chairs [ ] enough for guests to move as the gathering requires. Ma[king] impromptu furniture rearranging possible was one of the [ ] Billy Baldwin's important decorating precepts, and it is no[t] prise that Randolph, who worked with Baldwin for three [ ] and was a lifelong friend, puts it into action.

Randolph is equally flexible in all of his rooms, reth[ink]ing floor plans and object displays, editing, experimenting makes space in the garden room to store clients' pieces, ro[tate] treasures from his capacious cupboards, cuts water shoots a street tree because he likes the sharp green of the leav[es] the dining room.

Since his move to Georgetown, Randolph has experimenting with more and more color. The coral che[nille] on two open-arm chairs in the living room is one exa[mple] the acid green for tall-back Italian chairs in the dining ro[om] another. Randolph once used only Pratt and Lambert's signer White on all walls and woodwork (and convince[d] clients to do the same), but now he talks enthusiastically [about] the plummy taupe on his living room walls. "I tried gra[y] this is much rosier and warmer," he says. "See those She[ffield] candlesticks with the copper showing through? Don't look wonderful against the taupe?"



The painted Italian side chairs "seemed to need green for their seats," says Frank Randolph, "although this is a strong color for me." The faux-marbre round table is one of his designs for Niermann Weeks. Rug is sisal from Stark. Opposite: The silver leaf of Elizabeth Dax's painting reflects light at night, brightening the wall above the mantel. Carved stone console support probably came from an English porch. Coral chenille on French chairs from Glant Textiles.



Frank Randolph had the concrete floor of his garden room sanded to look like the old stone pavement in a French farmhouse. Even in this informal room Randolph mixes fine French antiques with rustic pieces. Below: Center table and cocktail table are Randolph designs for Niermann Weeks. Opposite: Randolph loves the finish on the table's iron base: "It looks like it's been sitting in someone's garden for years."





In the master bedroom, Frank Randolph replaced four little windows with one large French door. Now when he wakes in the morning he can look out at the trees he planted in the garden. Curtains are made of a sheer wool called Cumberland Worsted through Niermann Weeks. The pair of painted consoles, probably Belgian or Dutch, came from David Bell Antiques in Georgetown. Hand-painted pillows on sofa by D.D. Tillett.

FOR MORE DETAILS, SEE READER INFORMATION







RENZO IL MAGNIFICO

The incomparable maestro of high-style decoration, international designer Renzo Mongiardino brought an artist's eye, an architect's logic, an impresario's flair, a scholar's mind, a sophisticate's wit, and an artisan's finesse to a stately yet highly livable apartment in New York

IARTIN FILLER

TOGRAPHY BY FERNANDO BENGOECHEA

PRODUCED BY MARGARET KENNEDY







entry hall of this York apartment by zo Mongiardino posite) reveals his eye ymmetry and portion as well as his knowledge of sical decoration ugh the ages. ls between the gold- white painted doors ung with Renaissance- gouaches painted by giardino's fabled ans. Above, left ght: Hand-stenciled er of unlined silk ain. One of a pair of -century Italian e horses atop hing Baroque chests. ne elevator vestibule, oclassical marble relief by Albert el Thorvaldsen— paired—on a l-stenciled wall.

When he died last year at the age of 81, the Milan-based architect and decorator Renzo Mongiardino left behind one of the most remarkable legacies in 20th-century design. For more than four decades, Mongiardino set the highest standards of luxury and refinement for a clientele on both sides of the Atlantic who found in him the last great exponent of the grand tradition in interior decoration. His patrons included such luminaries of the international beau monde as Guy and Marie-Hélène de Rothschild, Gianni and Marella Agnelli, and Princess Maria Gabriella di Savoia. It was at the home of the princess in Switzerland that the wife of an American publisher first fell under the spell of the Mongiardino style. In 1987, when it came time to chose a designer for their New York apartment, she and her husband engaged the maestro and became great friends with him in the process.

"Mongiardino's main concern was to make everything look as if it had been there forever," the wife recalls, as she sits in her magnificent library, which amply confirms how well he could summon up the aura of age. "He wanted you to walk into a room and not be able to realize that it was done last week by a decorator."

In conceiving this project, Mongiardino responded to the noteworthy heritage of the owner, son of a passionate collector of furniture and objets d'art, who grew up with just the kind of things the designer had always favored: unabashedly sumptuous, majestic in scale, intricate in craftsmanship, and rich with the patina of time. The diligent decorator studied the interiors commissioned decades ago by his client's father, worked with a number of inherited pieces the couple already owned, and augmented them with other heirlooms taken from the family's storerooms. The result was a sympathetic conjunction of personal visions that encompass a shared history of high-style connoisseurship.

With the apartment's high ceilings, graceful flow of spaces, and correct classical detailing, the designer might well have imagined himself back in Europe. That agreeable illusion is strengthened by the first surprise as one enters: a view through a win-

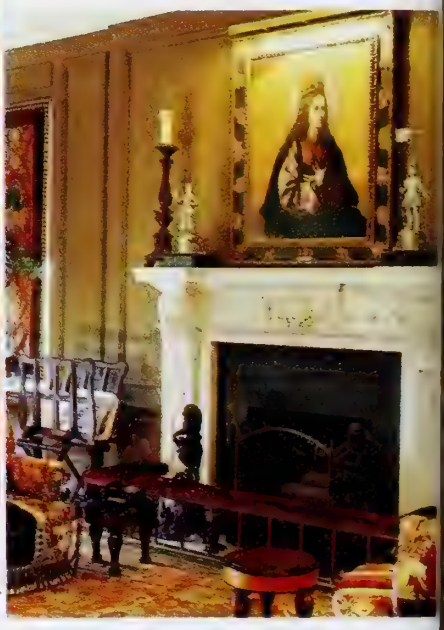




suite of 17th-century
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Renzo Mongiardino's
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w-backed occasional
airs upholstered in
mask were designed by
ngiardino.

"Mongiardino's main concern was to make everything look as if it had been there forever," the wife recalls as she sits in her magnificent library, which amply confirms how well he could summon up the aura of age. "He wanted you to walk into a room and not be able to realize that it was done last week by a decorator"





dow in the entry gallery, which overlooks the noble Moorish architecture of the house of worship next door. The library is a virtuoso display of Mongiardino's ability to combine the old and new with seamless unity. There, the designer took a set of enormous 18th-century Chinese lacquer panels and incorporated them into the exquisitely crafted bookcases that he designed to wrap around the room.

Next door, the living room exudes a glow that is attributable to no single source but comes rather from Mongiardino's subtle orchestration of an unusually complex color scheme. Most extraordinary of the designer's ideas for this room were the faux-majolica "tiles" he had painted on the walls, the yellows, blues, greens, and oranges of which are echoed by the rare Renaissance majolica jugs he placed atop a pair of massive Baroque walnut cabinets.

The playful side of Mongiardino, whose father was a theatrical impresario and who inspired the designer's own work for the stage, is evident in the dining room, one of the most magical entertaining spaces in New York. The walls have been painted in trompe-l'oeil to evoke a verdant glade of trees that can turn a dinner party into a *fête champêtre*. The use of heroic scale is equally audacious: a pair of beefy Adam mahogany pedestals support monumental marble urns, across from a pair of French Empire torchères supported by life-size bacchantes. To subvert any sense of pompousness, which Mongiardino detested as much as these clients do, the floor covering is a sisal rug lightly painted in a Persian carpet pattern, a touch of offhand chic amid so many serious furnishings.

A[illegible]ongiardino's death, his obituary in *The Independent* of London, by Lee Marshall, observed that "His interiors reflect an insatiable curiosity, a magpie approach to tradition [illegible]ion of Dynastic fantasy and historical rigor." Or, as the châtelaine of t[illegible] apartment [illegible] it even more succinctly, "He was the king."

Because the decorato and his clients did no want fussy curtains, windows (above left) are hung with damas Roman shades borde in velvet. Above right Over the mantel han one of the owners' important old master paintings, flanked by a pair of silver-an ivory figures. Opposite: The librar is dominated by a ser of cabinets designed by Renzo Mongiardin They incorporate panels of 18th-centu Chinese lacquer.





The walls of the dining room were painted to give the feeling of a forest clearing. That playfulness extends to the sisal carpet painted to mimic a Persian rug, and the whimsical 18th-century Venetian glass chandelier. The high-backed 17th-century [illegible] chairs are covered in cut velvet. [illegible] of a pair, stand on mahogany pedestals [illegible] also has a turned [illegible] Empire candelabra [illegible]





A Museum for Living In

It's a new paradigm—the home as gallery, spare and sleek with the focus on a few well-chosen objects. But even though its walls are white, this is no bland box. Contrary to museum practices, everything in this spectacular modernist loft by architects Lee Mindel and Peter Shelton invites the touch





BY CHRISTINE PITTEL PHOTOGRAPHY BY JONN COOLIDGE PRODUCED BY DARA CAPONIGRO

"I've always been a hunter," says New York architect Lee Mindel, and once he started collecting midcentury modern furniture by architects, it was hard to stop him. After he filled the basement of his apartment building, his mother's house, his sister's garage, and who knows how many storage crates, he decided to give the furniture a space of its own. On the top floor of an industrial loft building in the Flatiron District, Mindel invented an apartment that is not the typical white gallery box, where "you end up with a lot of lonely things," he says.

Collaborating with his partner, Peter Shelton, and architect Reed Morrison, Mindel broke down the usual six-sided room cube into independent walls arranged in constantly shifting plays of cylinders and planes, with framed openings offering views into other spaces beyond. Wide sliding and pivoting doors allow him to change the configurations easily. "Everything moves," he says about the animated rooms in which architecture and furniture interact in a sly tango of space, light, and form.

This is not an apartment that turns chairs and sofas into wallflowers. Modernist architects conceived furniture to be seen in the round, isolated in space to show off sculptural shapes supported on handsome limbs. Thus Mindel pulls furniture away from the wall and ushers it onto the floor. He explains: "If you give objects light and air and they have a relationship to the space they're in, you create the desired 'whole greater than the sum of its parts.'"

With the flexible arrangement, Mindel lifts the velvet rope in his personal gallery. "Midcentury modern was not meant to be precious," says the architect. "This was furniture for the people—the equivalent of a Chevrolet, a *nice* Chevrolet, naturally."

Mindel's apartment is a short course in recent architectural history. One of his earliest finds was a Mondrianesque bookcase by French architects Jean Prouvé and Charlotte Perriand, and he recently bought a steel-based glass dining table by Oscar Niemeyer, architect of Brazil's capital. "When I look at this, I think of Brasilia and I get goosebumps," he says. "Each of these beautifully designed objects by great architects embodies a part of their philosophy. The plasticity of form and economy of structure inspires me."

A curator in his own home, Mindel groups his pieces on rugs in provocative juxtapositions that bring out their best. "It's as if I've invited a lot of people over," he explains. "There's Hans Wegner talking to Ray and Charles Eames." Originating in countries ranging from South America to Scandinavia, the collection proves how rich modernism was. In the postwar era, invention was the convention. Form may follow function, "but these pieces are lifelike as art," says the savvy Lee Mindel. "I'm always looking for furniture. I plan to [illegible]





living room (this page, clockwise
ight), a Poul Kjaerholm black leather
and Shelton-Mindel coffee table
t of the structural glass fireplace
nd floating above the slate
. Jean Prouvé and Charlotte Perriand
se above a B&B Italia sofa covered
ent-colored Helen Marie cotton from
Leather-and-wood 1930s wing
y Fritz Henningsen. Furniture, like
ee-legged Jean Prouvé table,
on islands of Shelton-Mindel carpet
oske. Left: Hans Wegner Ox chair,
Guariche kite lamp.



Lee Mindel likes to take a tough material and make you think of it in a different way: steel smoothed into liquid curves for a staircase, for example. He chose a 1930s Venini chandelier for its equally undulating shape, then fitted it with tiny halogen lights so all you see is an ethereal glow



osef Hoffmann chairs surround the Corian-topped Shelton-Mindel dining table nder a Venini chandelier, originally ommissioned by Syrie Maugham for Lord Mountbatten. Pretzel-shaped Lucite andlesticks by Dorothy Thorpe. Opposite: t took fabricator Larry Wood a full year o master the complex geometry of ne sinuous staircase, suspended in space ith no visible means of support.







A river-to-river view makes a dazzling roof garden (opposite), furnished with Richard Schultz chairs from Knoll. This page, clockwise from above left: T apartment's only perfect cube is the ro room; 1950s table in front of the T.H. Robsjohn-Gibbings chairs is a complem circle. Lee Mindel can't resist the cool contours of Scandinavian and Italian glass. In a guest bedroom, he juggles b and white with the Jacques Adnet lam and a Brice Marden painting, propped than hung. One wall in the master be is covered with anegre panels arranged basketweave pattern which camouflag doors to the closet and bath. Vallauris ceramics on Robsjohn-Gibbings chest.

FOR MORE DETAILS, SEE READER INFORMATION



Sanctuary

Near San Francisco's Grace Cathedral, a small apartment offers interior designer Paul Wiseman an elegant refuge



Napoleonic swan armchairs, new acquisitions in Paul Wiseman's oval living room, join a collection of period furniture and artwork: a curved Italian neoclassical settee at left, an Empire walnut secretaire with brass warrior reliefs, Roman-style bronzes and E[illegible] ware sur[illegible] English tole le[illegible] Japanese screen ch[illegible] the sofa. Fortuny [illegible] on pillows and otto[illegible] Brunschwig leopar[illegible] velvet on slipper cha[illegible]


The Chinese Pavilion

By Zahid Sardar Photography by Tim Street-Porter
Produced by Jody Thompson-Kennedy

On Fridays, when medieval music floats through Grace Cathedral in San Francisco, you mi see interior designer Paul Wiseman among friends, quietly tracing a path along the newly instal labyrinth just outside its Florentine bronze doors. "It is such a nice way to start a dinner party," says. "It's like stepping back into twelfth-century Chartres." Wiseman's guests often enjoy this ex ordinary aperitif, just across the street from his 1920s Beaux-Arts apartment.

When he found it eleven years ago, he was entranced. A 20-foot-long oval living room w nearly floor-to-ceiling windows made up for the small 900-square-foot space. "This geometry is i sistible," says Wiseman. Raised in a 100-year-old Victorian house on an island in the Sacrame Delta, where his parents had a pear orchard, the designer was drawn to the bay views as well as main curving room. "Seeing water makes me feel safe." Immediately, he commissioned mural Evans & Brown to finish the walls in a tone-on-tone yellow—instant sun-fading in anticipatio what the light would do in time. "I like things that aren't too shiny new," Wiseman explains. F nishings and objects chosen to harmonize with the golden wall a weathered Samarkand rug, hand-rubbed antiques, Fortuny fa with delicate color nuances—have a meditative effect. Sue Fis King, a designer and frequent guest, is always struck with how "s dued and beautiful" the monochromatic palette is.



Given his reputation for period interiors (he cut his des teeth during apprenticeships with dealers such as San Francis based Robert Hering and Laureen Harms, who shopped regularl Paris), Wiseman's home looks predictably neoclassical, but w eclectic touches and a focus on comfort. "Whether your style is mal or casual, your rooms have to function," he explains, reject perfect symmetry for his perfect oval space. "Some people lik slouch together on soft upholstery, others like to sit alone with m support," he says. Thus he arranges a variety of chairs and sofas convivial conversational circle with city views in every directi All but one pair of chairs and tables are mismatched, simply lin by color and his strong taste. "I like contemporary decorating but that wouldn't be appropriate here," Wiseman comme "Besides, with genuine antiques there can't be another room like it." He pursues antique furniture as avidly as any art collector, and among his smaller treas are first editions by Somerset Maugham and Bloomsbury writers Vita Sackville-West and Virg Woolf, as well as Roman-style bronzes and Etruscan pottery.

Paul Wiseman (this page) enjoys his Nob Hill view. Opposite: The small dining room is enlarged visually by the installation of mirror-paned fixed doors on the back wall. "The ballroom is just beyond it," Wiseman jokes. His prized collection of framed hand-tinted English cabinetmaker's engravings from 1805 is displayed here. The neoclassical fruitwood chairs and table are crowned with an English Regency tole-and-br chandelier. Fau finishes by Elisa Stancil.

Remarkably, without conventional design schooling, Wiseman has entered an exclu clique that decorates mansions in Pacific Heights and country estates. At 27 when he launched own business, he attracted some of Hering's clients and some young Silicon Valley entre neurs who were less likely to go to such designers as Michael Taylor and Anthony Hail, the crowned kings. "They used Paul to do their first houses," Sue Fisher King recalls. These core cli stayed with Wiseman, and soon, venture capitalists and Fortune 500 CEOs followed. Now at Wiseman has a varied client roster that includes conductor Michael Tilson Thomas and filmma Barry Levinson.

For his clients and for himself, Wiseman refines designs over time, fine-tuning details spac space. Here for example, a collection of 19th-century English cabinetmaker's drawings he has l owned are arranged on three walls in the dining room. The drawings gave people something to l sitting or standing, so in time Wiseman added a false door with mirrored panes, both to creat and to provide more "framed" art. Like paned windows that break up big views into c fragments, the grid of images and views lends the room a unique intimacy.

What do clients most value in this designer? They speak of his sense of proportion, his se lar site, and his instinct for color, the last heightened, Wiseman thinks, by pa nows how to lip-read, and the need for concentration has its ad pot camouflaged cats long before the guide!" he laughs.











Vintage Fortuny curtains (top left) frame the entrance t the living room; niched shelves are lined with similar fabric. Top right: Looking east toward the Coit Tower. In the kitchen (botto left): Paul Wiseman wood and glass pear-shaped boxes and ornaments pay homage to his paren farm. Near left: Monogrammed towe suit the 1920s-style bathroom fittings by Czech & Speake. Opposite: A reproduction Fortun ceiling light from Su Fisher King and Fortuny bedspread complement travel mementos, the lates a fan from Istanbul. Wall upholstery fab by Donghia. Silver leafed ceiling by Evans & Brown.

FOR MORE DETAILS,
SEE READER INFORMATION





Vista Vision

In his country garden, the late David Hicks indulged his passion for endless perspectives, trees clipped in geometric shapes, and myriad shades of green

By Anna Pavord Photography by Dana Hyde

The Grove, once a simple farmhouse in the rolling cornfields of Oxfordshire, became the home of David Hicks and his family almost twenty years ago. Hicks, one of England's most iconoclastic interior designers, who died at Easter last year, had transformed the plain Regency box into a mouthwateringly stylish house. Outside, the old farmyard underwent an equally miraculous transformation, complete with allées and vistas, tall hedges and wide avenues of trees—what Hicks called "green architecture."

Although he built his reputation on decorating with geometric patterns and strong, often clashing, colors—a break with traditional English chintzes and pastels—Hicks preferred gardens almost entirely in green. In his first garden book, a manifesto titled *Garden Design*, he wrote, "There is nothing more pleasing to me than . . . a wide range of contrasting greens: grass, yew, box, beech, hornbeam, ivy-covered walls, laurel. . . . The plants within such a garden would be those that one grows entirely for textural interest, not for their flowers."



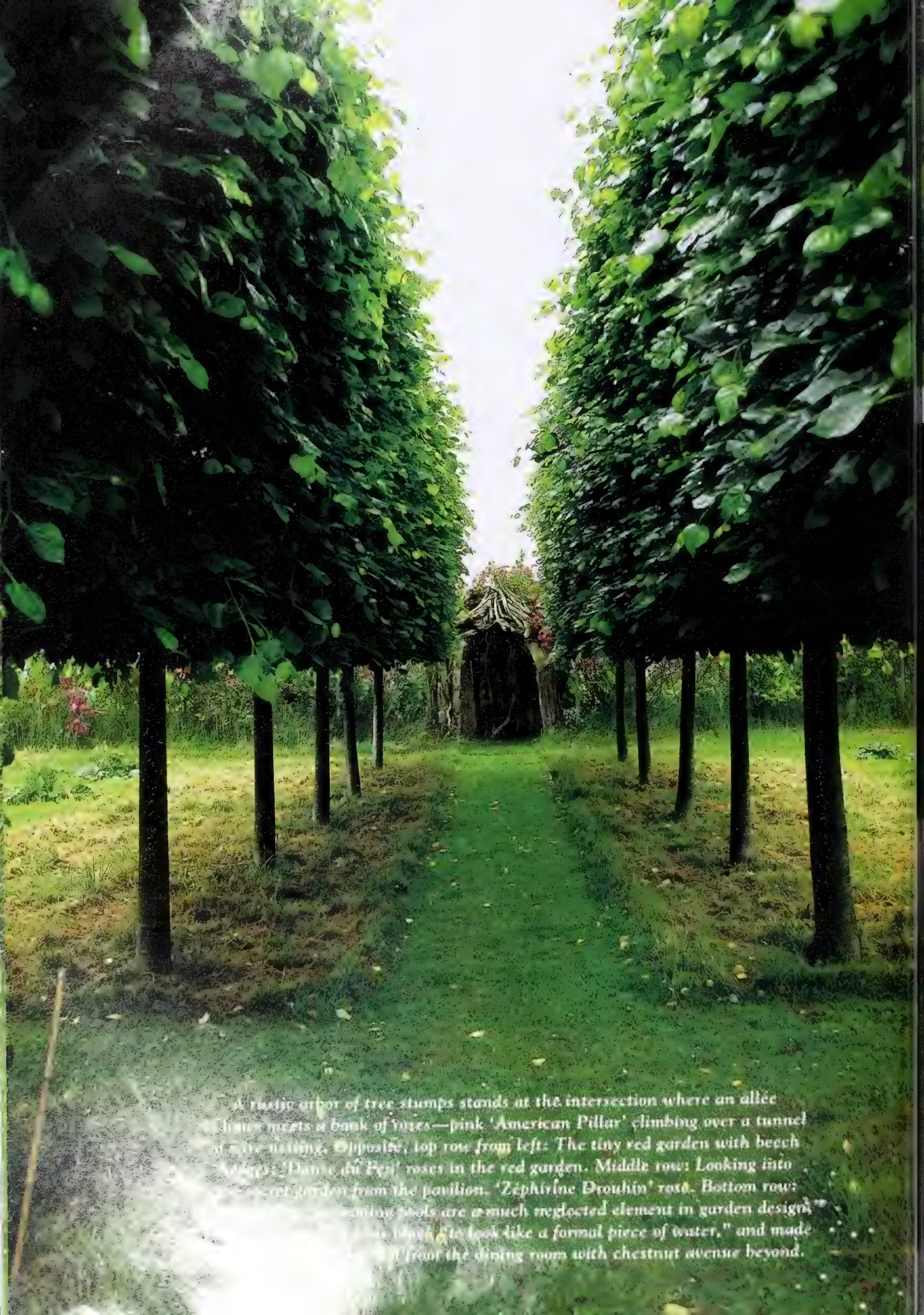
Hicks's landscape at The Grove also illustrates graphically his love of straight lines. "He never deviated from the formal," says his son, Ashley. "Symmetry was his thing. Vistas everywhere." David Hicks believed these perspectives should "lead the eye from the house to the horizon," and his two grand vistas at The Grove, one running south, the other west, do just that. The first begins at the drawing room window, proceeds through a formal parterre of box-edged beds, then up a slope to hornbeam stilt hedges (pruned high to show their trunks) and doesn't stop until far out in the fields where several hornbeams, planted in a block, are clipped to look like a tent.

The second vista runs from the dining room window straight down the center of an elegant swimming pool surrounded by cobblestones, along an avenue of chestnuts, and through an opening cut in a neighboring wood.

In between these two long arms is an intimate series of small formal gardens, arranged as interlocking rooms. So clever is the design that it is surprising to hear from Ashley Hicks that his father very rarely made working drawings. The plan evolved on the ground and changed constantly, becoming ever and ever more architectural.

Dana Hyde worked with David Hicks over a period of ten years, photographing the garden for Hicks's last book, *My Kind of Garden* (published in October by the Antique Collectors' Club), and she attests to the creative evolution. "On each visit I would find

One vista the late David Hicks created at The Grove in Oxfordshire's gentle landscape (opposite) ends in the fields where hornbeams are trimmed into the shape of a tent. Above: A plywood pyramid set on an old trailer wheelbase can be moved to decorate different views. Here in a sea of blue flax, it blocks the sight of an offending red roof in the neighboring village.



A rustic arbor of tree stumps stands at the intersection where an allée of limes meets a bank of roses—pink 'American Pillar' climbing over a tunnel of wire netting. Opposite, top row from left: The tiny red garden with beech hedges. 'Dame de Pers' roses in the red garden. Middle row: Looking into the red garden from the pavilion. 'Zéphirine Drouhin' rose. Bottom row: "Water pools are a much neglected element in garden design," Mrs. Dunn felt. "They look like a formal piece of water," and made one from the dining room with chestnut avenue beyond.



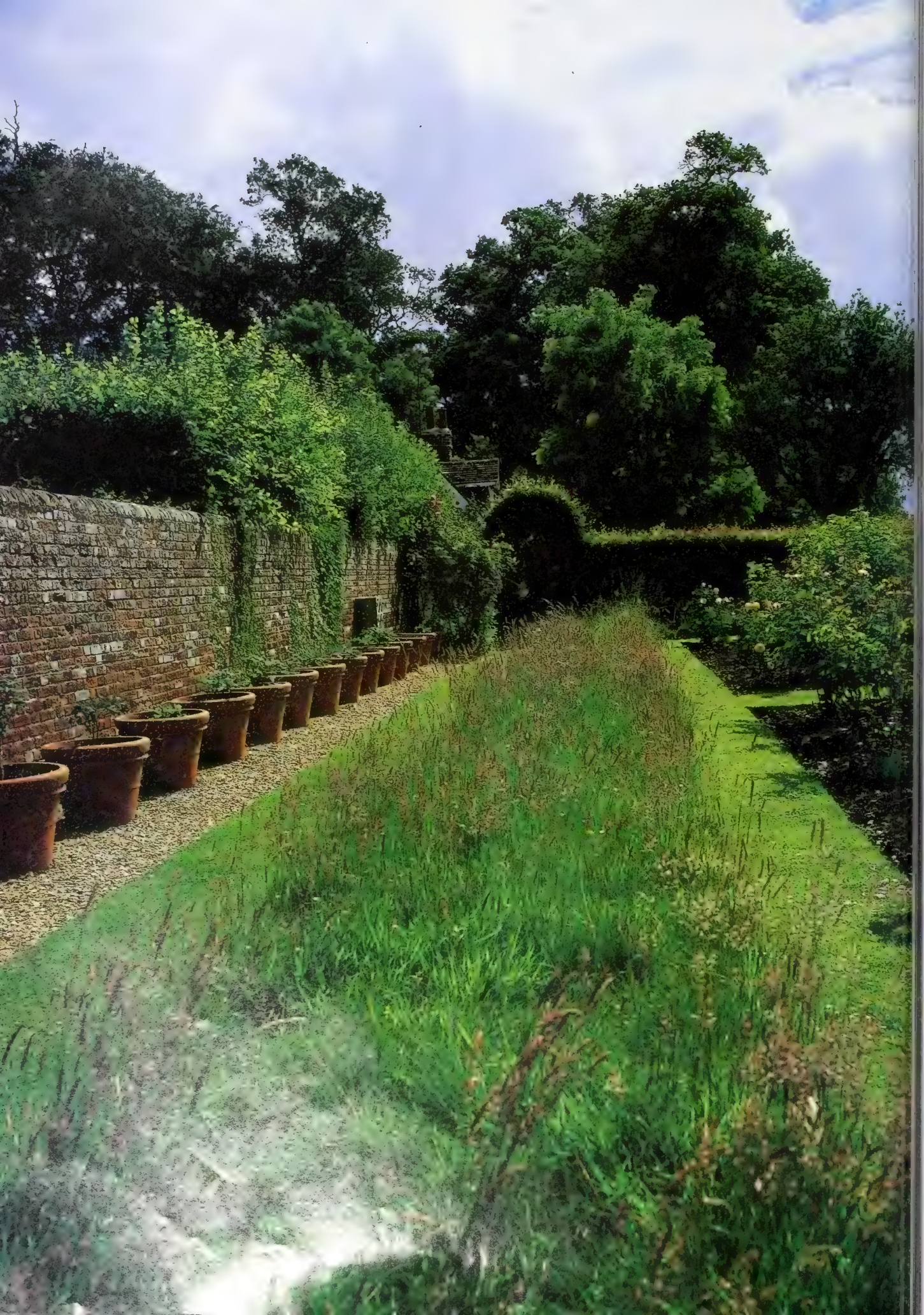














something different," she says, remembering how the box-edged parterres appeared on the lawn, how half of the nut walk went to make way for a hornbeam room enclosing a statue of a discus thrower. "David was such a perfectionist," says Hyde, "strengthening, all the time strengthening the design." Wall-mounted covers for the garden hose, and elegant doorways show the attention to detail that was "so characteristic of him."

Lady Pamela Hicks knows better than anyone what a perfectionist her late husband was, and she is careful to show guests through the garden by the route he preferred. "In the morning we go round clockwise, in the evening the other way," she says, explaining that the designer didn't want a visitor's view marred by sunlight shining in his eyes.

Despite his preference for green, Hicks had an abiding passion for old roses, and in his cutting garden two large square beds are thickly planted with them. But he mixed the classics with modern hybrids, introducing "the corals and orange colours, which to me make the old pinks and cerises so much more exciting."

Just opposite the rose beds on the other side of the south vista lies the Secret Garden—another place where the green aesthetic yielded to Hicks's feeling for flowers. Rich with poppies and foxgloves, swoony with scent of lilies, it marks the outermost edge of the small gardens. At the center of the intricate complex is the Red Garden. Although Hicks loathed copper beech trees in the landscape, finding the color out of place among soft greens, he wrote in *My Kind of Garden*, "I delighted in creating this Red Room entirely walled by copper beech . . . The 'Danse du Feu' roses sparkle against the deep red leaves."

Opposite: David Hicks loved contrasting textures of grass and left it long between mown paths near beds of old roses. Chinese and Japanese peonies in terra-cotta pots were his last project. Above: Hicks replaced a traditionally informal herbaceous border with a rigorously ordered pot garden where green containers in geometric forms stand on squares of gravel.

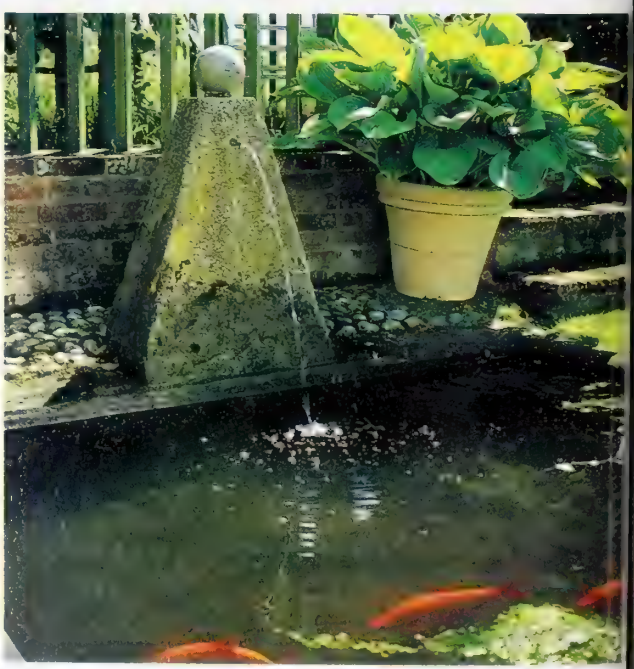














The goddess Flora (above) presides over the box parterre outside the drawing room window. Opposite, top row from left: A two-storied garden pavilion, a sixtieth-birthday present from David Hicks's wife, Lady Pamela, is surrounded on three sides by a wide moat. View from the pavilion of handsome globe artichokes growing in a block of clipped hawthorn. Middle row: Potted sedums and box line the path to the pavilion. The grotto made in memory of Lady Pamela's mother, Lady Edwina Mountbatten. Bottom row: The raised terrace with a stilt hedge of hornbeam. A simple waterspout feeds the moat, where goldfish weave between the stems of water lilies.

SUITE FOR A SYBARITE

Thomas O'Brien mixes modern-day luxury with retro glamour in a bathroom-sitting room

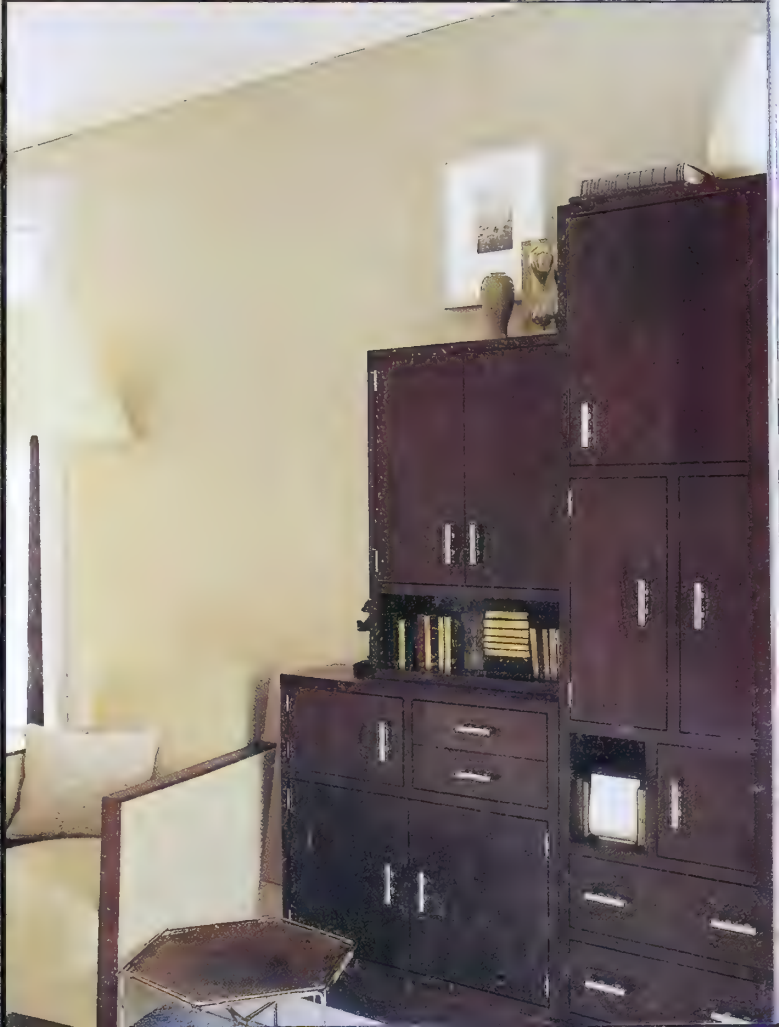
By Jill Kirchner Photography by Laura Resen
Produced by Dara Caponigro



The sitting room's upholstered
change hue with the light and softe
acoustical hardness that might have
created by the ceramic-tiled pla
daybed, tile moldings, and mosaic flo
materials that merge this space wi
bath. Midcentury chairs share the
spirit as Aero-designed pieces lik
walnut-and-aluminum desk (op
above). Opposite below: Thomas O'B
Skyscraper cabinet for Waterv









Although the building chosen for this year's prestigious Kips Bay show house in New York had no suitable bathrooms, designer Thomas O'Brien of Aero Studios was happy to work his magic in the top-floor servants' quarters. There a bathing kingdom was born: a spacious 660-square-foot bath and sitting room (the 10-by-6-foot shower alone is bigger than many bathrooms). Ignoring the usual theory that a bath should be refuge from "the real world," O'Brien invited everyday life in, equipping the sitting room with a desk and phone. Says O'Brien, "The phone starts ringing while you're dressing anyway."

Especially compelling is the manner in which materials migrate from one room to the other. Shaped white tile from Waterworks forms crown and base moldings throughout the space; marble mosaic paves the entire floor; and the sitting room's pièce de résistance—a nine-foot-long daybed—is a tile-clad platform inspired by traditional saunas. O'Brien averts the chill potential of the standard all-white bath by choosing warm woods such as raw walnut for the vanity (as water-resistant as teak but with a richer cocoa color), upholstering sitting-room walls in gray-green cotton sateen, and using lamps and sconces instead of recessed cans or halogen track lighting.

This bath is also a showcase for O'Brien's new Aero Collection of bath fittings and furniture for Waterworks. His silver-plated faucets with propeller shower handles and his stair-step Skyscraper walnut cabinet lend a late-Deco glamour to the space, which is echoed in the sitting room's period French club chairs and Aero-designed walnut-and-aluminum desk.

O'Brien focused on openness, allowing natural light from the windows and skylight to bathe the rooms, and eliminated one big white elephant, the tub ("so often it just sits there unused") to free floor space for a generous double shower. Canvas curtains substitute for glass doors and when pushed aside make the room feel bigger. Deep shower ledges, a generous vanity, and a bank of thick glass shelves put storage out in the open (there is one w[illegible] cabinet for personal items). Visitors to the showr[illegible]eard to say that they would spend far more time [illegible]s suite than mere hygiene and grooming require



FOR MORE DETAILS, SEE READER INFORMATION



nging visual richness to the nochromatic bath: the veining in the rrara marble countertop, the pearly aic floor, the luxurious gleam of silver- ed Aero Collection sink and shower ngs for Waterworks. Aero sconces and ing fixture. Opposite: A partial wall ed with glass shelves on one side and the scraper cabinet on the other separates toilet and bidet from the sitting room. n not inclined to create separate water ets," says Thomas O'Brien.

the ultimate party kitchen

A high-powered L.A. couple remodels a 1916 servants' wing for their nonstop entertaining

By Elaine Greene
Photography by Dominique Vorillon
Produced by Beverly McGuire Schnur



Designer Suzanne Rheinstein (above) and her husband, Fred, love to give big, friendly parties. In their new kitchen (right), the center work table was meant to look "definitely not built in," says Suzanne. Top is honed granite, base is painted wood, and there are fitted drawers—three on the stove side, three on the


TABASCO

Young Prince Edward was coming to Los Angeles last spring to lecture on the restoration of Windsor Castle for the Royal Oak Foundation, preservationist-supporters of England's stately homes, and it seemed quite natural to everyone in town that Suzanne and Fred Rheinstein would be asked to entertain him at dinner. It was also quite natural that the Rheinsteins would serve the prince a down-home shrimp Creole, which he loved—as one hopes his royal grandparents loved the hot dogs Eleanor Roosevelt famously served them long ago at Hyde Park.

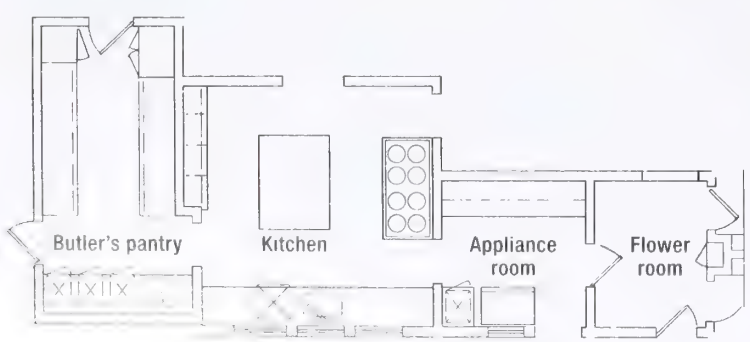
Party-giving is a constant pleasure for this gregarious pair, who entertain at least once a week. Any excuse will do: the publication of a friend's book, the release of a film for which Fred Rheinstein's company did the post-production work, an evening to honor an outstanding participant in the child-care center in which the couple are involved. The dinner preparations seen on this page were for Kinsey Marable, the dealer in rare design books who had just chosen Suzanne Rheinstein's antiques and decorative arts shop, Hollyhock, as his West Coast outlet.

The Rheinsteins' family and social life is centered in a big Georgian-style house of ivy-covered brick, built in 1916 in a section of Los Angeles called Hancock Park, neighborhood also of Suzanne's shop and interior design studio. Homes for the well-to-do in those days were planned for a life with servants, and the kitchens and pantries were walled off from the living areas. The couple managed with this outdated and awkward plan for their first seventeen years in residence. Then two years ago they gutted the whole service wing, made a new connection to the main rooms, and created the perfect kitchen complex.

People say nothing is perfect, but to the Rheinstein family—they have a college-age daughter, Kate—that is the only word for this place. It is ideal for big-party preparation, equipped and laid out for the harmonious efforts of a team of caterers. It is also ideal for small events, such as a Kate-hosted barbecue when "even the boys chop vegetables at the center table," according to the pleased Suzanne. And she says it is "cozy and comfortable when just Fred and I use it in our daily life."

Naturally, Suzanne Rheinstein knew exactly what she wanted here. She has been an interior designer for 20 years, a shopkeeper for 12, and a devotee of French and Italian antiques since her childhood in New Orleans with a home-loving, party-giving mother. And having produced countless kitchens at Hollyhock—also the name of her design firm—she knew the who, when, and how of the enormous rehabilitation.

As the plan below shows, this is a group of interdependent spaces. At its heart is a food-preparation room that stars a beautiful (newly restored) eight-burner Magic Chef gas range from 1927, which loomed like a culinary altar when the Rheinsteins first walked through the space. Adjoining are an appliance room and a butler's pantry beyond the wildest dreams of a storage fanatic.



Catering crew (center) prepares buffet fare. Clockwise from below left: Sargee Tate, freelance bartender, in the butler's pantry where a curtain hides bottle storage. Suzanne K[illegible] Orleans colors: olive drab and Creole red. She collects oversi[illegible] with family flatware. Fred Rheinstein and his own temperatu[illegible]en from kitchen through pantry, original floor painted two[illegible] garden was opened to kitchen when a wall was[illegible] the entire room height available. Appliance room, bi[illegible]inging room in foreground. One of Suzanne's pet peeves[illegible] sliders went underneath.
















Pilgrims' progress

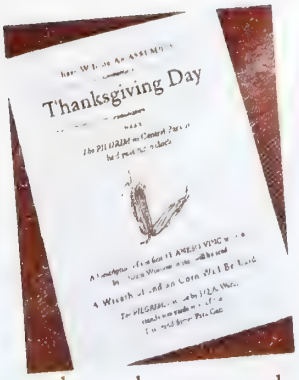
Young New Yorkers far from their families follow their own Thanksgiving tradition, paying tribute to the first one. They lay a corn wreath at the Pilgrim statue in Central Park and later, at a downtown loft, feast on foods reflecting everyone's roots



PHOTOGRAPHY BY MELANIE ACEVEDO
PONIGRO AND JANE ELLIS



Pilgrim, the statue by J.Q.A. Ward in Central Park (opposite), is the gathering place for decorator homas Jayne, food stylist Rick Ellis, and friends each Thanksgiving morning. Above: Jayne and Ellis set the table with a multitude of gourds and tight bunches of roses along with "Thank you Georgia" silver to Jayne by his mother, Georgia, and always appreciated), Paris porcelain on top of Russel Wright chargers, and a combination of antique Georgian and William Yeoward crystal.





"I've always been fascinated by the Pilgrims and what they did for America," says Thomas Jayne, a California-born New York decorator. For over ten years he and Rick Ellis, a food stylist and culinary historian who hails from Plymouth, Massachusetts, have paid homage to the earliest Pilgrims and invited latter-day ones to their Thanksgiving celebrations. Far from their families for their favorite holiday of the year, they plan a day steeped in history, ritual, and good food. Invitations, printed in Maine on an old letterpress, are eagerly awaited by friends. Just before noon on Thanksgiving day, guests gather in Central Park to place a wreath of Indian corn at the base of the Pilgrim statue. A guest reads a description by Edward Winslow of the first Thanksgiving in 1621, and then everyone repairs to the Oak Bar at the Plaza for a corn-based drink—bourbon, milk punch, or Coca-Cola—before heading back to Jayne and Ellis's apartment.





In the late afternoon, everyone takes a seat around the dining table, eating under the watchful eye of a bust of Benjamin Franklin, who wanted the turkey rather than the eagle to be our national bird. Ellis makes sure the dishes that accompany the turkey are a wonderful mélange of recipes from several generations. Ellis's father's favorite turnips are always on the menu—sometimes puréed with potatoes. The stuffing changes each year. And the debate over cranberries is always spirited. Jayne likes the canned variety; Ellis mollifies him with a molded jelly and adds his more sophisticated sauce. Jayne's mother's persimmon pudding is served alongside candied kumquats, pumpkin pie, and chocolate pecan tart to ensure that there is something sweet to suit everyone.



In sepia and black-and-white, hosts Thomas Jayne and Rick Ellis and friends. The parade of dishes (in color, from top left to right): Butternut squash and leek soup. Clementines and nuts. The buffet laden with turkey, lady apples, tw[illegible]ishes, and vegetables. Hors d'oeu[illegible]heese-stuffed Brussels sprouts, st[illegible]field ham and biscui[illegible]ling (in foregrou[illegible] pecan tart, can[illegible]


RATE
THE
HERS
OCK

MILK PUNCH

1 gallon milk
¾ cup confectioners' sugar
3 cups bourbon
2 teaspoons vanilla
Freshly ground nutmeg

Fill a 2- to 3-cup plastic container with water. Freeze.

Whisk milk and confectioners' sugar in a large bowl until sugar is dissolved. Stir in bourbon and vanilla. Refrigerate. When ready to serve, unmold block of ice. Place in a punchbowl. Remove milk mixture from refrigerator. Pour over ice. Sprinkle with nutmeg to taste. Serves 12.

SPICED PECANS

¼ cup sugar
4 teaspoons kosher salt
¼ teaspoon freshly ground black pepper
⅛ teaspoon cayenne pepper
1 egg white
3 cups pecans

Mix sugar, salt, pepper, and cayenne pepper together in a bowl. Set aside.

Lightly beat egg white in a bowl with a whisk. Add pecans and toss until coated. Add spice mixture. Toss until coated. Spread evenly on a lightly oiled baking sheet. Bake in a preheated 375°F oven for 10 minutes, stirring once. Remove from oven. Cool. Store in an airtight tin. Makes 3 cups.

HAM BISCUITS

4 cups flour
2 tablespoons baking powder
1½ teaspoons salt
½ cup chilled butter, cut into small pieces
1½ cups milk
Honey Dijon mustard
Thinly sliced Smithfield ham

Sift flour, baking powder, and salt together in a bowl. Rub butter in with fingertips until mixture resembles coarse meal. Stir in milk with a fork until dough forms. Place on a floured board. Knead 8 to 10 times. Roll out to ½ inch thick. Cut into 1¾-inch rounds with a floured biscuit cutter. Place 1 inch apart on an ungreased baking sheet. Repeat process with remaining dough. Bake in a preheated 425°F oven for 12 minutes. Remove pan from oven. Cool on a wire rack. Ke airtight until ready to serve.

Split biscuits in half. Spread mustard bottom half. Top with ham and biscuit t Place on a baking sheet. Cover with fo Warm in a preheated 325°F oven un heated through, about 8 minutes. Ser immediately. Makes about 24.

CHEESE-STUFFED BRUSSELS SPROUTS

36 small Brussels sprouts, trimmed an outer leaves removed
Salt
8 ounces softened cream cheese
4 ounces softened blue cheese
1 tablespoon heavy cream
¼ cup minced scallions, white part only
¼ teaspoon ground white pepper

Make an X with a small knife on bott of Brussels sprouts. Place in a pan and co with water. Add salt to taste. Bring to a b Cook until tender, about 5 minutes. Rem pan from heat. Place under cold runn water for 1 minute. Drain. Cut out cen with the tip of a small knife. Set aside.

Thoroughly mix remaining ingredient a bowl. Place in a pastry bag fitted wit small star tube. Fill centers of Brussels spr with cheese mixture. Makes 36.

CRANBERRY SAUCE WITH GRAPEFRUIT AND ORANGE

1 cup freshly squeezed grapefruit juice
½ cup freshly squeezed orange juice
1 pound cranberries
1 cup sugar
½ cup diced grapefruit segments
½ cup diced orange segments

Place juices and cranberries in a l saucepan. Bring to a boil over medium-h heat. Cook 5 minutes, stirring occasion Add sugar. Bring to a boil. Remove pan f heat. Cool. Refrigerate. Just before serv add grapefruit and orange segments. M about 3½ cups.

MOLDED CRANBERRY JELLY

1 pound cranberries
1 cinnamon stick
4 allspice berries
2 cloves
¼ teaspoon salt
2 cups sugar

Place 2 cups water, cranberries, cinna stick, allspice berries, cloves, and salt large saucepan. Bring to a boil over med high heat. Cook 5 *(Continued on page*





True Blue

T-FAL® presents two brothers, two friends and Le Cordon Bleu

Le Cordon Bleu means "Blue Ribbon," a nod to its status as the premier cooking school for classic French techniques. It makes perfect sense, then, that two star graduates of this culinary mainstay named their restaurants after the place that trained them so well. Meet Eric and Bruce Bromberg, the familial force behind New York's acclaimed Blue Ribbon Brasserie, Blue Ribbon Sushi and Blue Ribbon Bakery. They—with friends and fellow alumni Suzanne Aligair and Sefton Stallard—bring the French celebration of food to every meal they prepare. Here, they're featured with Integral from T-FAL, the innovator of non-stick cookware, the Brombergs' first choice in their restaurants and at home.

First to travel to Paris for formal culinary training, Eric Bromberg (*right*) inspired Bruce, Suzanne and Sefton to follow suit. All four hail from Morristown, New Jersey, but the Brombergs summered in France as teenagers and never forgot the star-obsession with food there. "It's art, it's history, it's tradition," enthuses Eric. After Bruce graduated from Le Cordon Bleu, he joined Eric in New York to open Blue Ribbon Brasserie in 1992, guided by the then-ground-breaking concept of serving specialty, comfort food—steak frites, roasted chicken, even matzoh balls—until 4 a.m. "They said we were crazy," laughs Bruce. "But we knew they'd come. And come they did, changing the dining scene."

A true-blue winner: T-FAL's Integral 11.5" sauté pan. Its professional-gauge construction features a revolutionary star-relief non-stick surface, optimum heat retention and stability, and a deeper shape for increased cooking capacity.

Blue Ribbon Brasserie prepares "American" favorites with a nod to French cuisine. While the menu is eclectic—hearty burgers to pu-pu platters—what remains consistent is the mission to enhance inherent flavors from simple, savory ingredients. In 1998, the Brombergs called Suzanne and Sefton—who were then cooking in Colorado and Florida, respectively—with the delicious opportunity to co-own and manage their third dining endeavor, Blue Ribbon Bakery. Suzanne says the Bakery is different in style but not in food philosophy. "We have more options, lots of smaller plates—from mackerel and sweet onions to fois gras terrine—and incredible breads."



This "Sue" Chef uses the 10. deep sauté pan from T-FAL. It's oven-safe up to 350 degr Fahrenheit—great for recip that start on the stovetop a finish in the oven. The hand are comfortable and stay c to the touch.

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Blue Ribbon Sushi, 119 Sullivan Street, New York City, (212) 343-0404

Blue Ribbon Bakery, 33 Downing Street, New York City, (212) 337-0404

ton's stint in Paris shines through
nd the line at Blue Ribbon Bakery.
e claims he learned classic French
hnique at Le Cordon Bleu and by
nting the local *patisserie*. This love
traditional fare shaped the menu:
ated baby artichoke hearts, country
, sweet sopressata, New Orleans
p boil, grilled bass with cauliflower
e—and desserts like Mom used to
ake. Devoted regulars make the
s to all three Blue Ribbon offerings.
We're like a family, all of us, and I
think the customers feel it."

n stirs things up with T-FAL's
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Continued from page 160

"Don't dig there!" I silently wail as she transplants her hostas from St. Louis. "You'll disturb the little hyacinths!"

at place, you're going to love it here," I gushed. I have ched them out the window, chasing their toddler around yard while they try to unpack, and I remember those days. ave to hold myself back, wanting to tell them each and ry little story about the street, the neighbors, their prop-. ("Don't dig there!" I silently wail as she transplants her tas from St. Louis. "You'll disturb the little hyacinths!") e them time, my sensible self tells me. Let them settle in make their own discoveries. Don't overwhelm them.

My next-door neighbor has a better idea. "Let's have a kout," she suggests. "We'll invite all the neighbors we w and all the ones we want to know. We'll have it in our ble yard." It sounds like a great idea to me. I'm already y planning. Mark is thrilled that I have found a project t doesn't involve paint or nails.

Not that I've given those up. In fact, lately I've been nking about my basement. I'm pretty sure I could fit ther bathroom in there, and a playroom. Maybe a home ce. I am also considering an addition. I could put a family m and a mud room on the side, I think, with a second bath upstairs. Or a sun porch off the back—just a small one, so the kids could still have a yard to play in.

My husband still maintains that there is nothing ugly about the house and I sometimes wonder whether he doesn't enjoy the irony of living with formstone despite nine years of design studies. Actually the sight of it gives me less pain than it used to. Oh, every once in a while it does, especially when we come back from vacation. We turn the corner and the outside of my house stuns me a little, the way my own middle-aged face does in the mirror some mornings. Who's that, I think with dismay, when I confront my saggy, bleary-eyed reflection. In both cases I am forced to look beneath the skin, to see the bones and the muscle and the heart of what is really there. Because ugliness, like beauty, is only skin deep, and a home is so much more than just a house. ■

Michelle Trageser is a registered architect who is working with a firm that does residential and school building projects. Other than one poem in a small literary journal, this is her first published piece.

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Continued from page 220

minutes, stirring occasionally. Strain. Discard solids. Return liquid to pan. Add sugar. Bring to a boil. Cook 5 minutes, stirring occasionally. Remove pan from heat. Pour into dampened 3-cup mold. Refrigerate at least 8 hours.

When ready to serve, remove mold from refrigerator. Quickly dip mold in a bowl of hot water. Place serving dish over mold and invert. Shake quickly to release. Makes about 3 cups.

BUTTERNUT SQUASH SOUP WITH LEEKS

6 tablespoons butter
4 leeks, white part only, coarsely chopped, plus inner green leaves of 2 leeks, julienned
1 large onion, peeled and roughly chopped
4 large butternut squash, peeled, seeded, and cubed
10 cups chicken stock or broth
⅓ cup rolled oats
½ teaspoon cayenne pepper
Salt
1 cup vegetable oil

Melt butter in a large pot over medium heat. Add white part of leeks and onion. Sauté, stirring constantly until soft, about 10 minutes. Add squash, chicken stock, oats, and cayenne. Bring to a boil. Lower heat and simmer until squash is tender, about 20 minutes. Purée soup in a blender. Return to pot. Add salt to taste. Keep warm over low heat.

Heat vegetable oil in a small heavy saucepan over medium-high heat. Add green leeks. Fry until crisp and golden brown, about 2 minutes. Remove with a slotted spoon and drain on paper towels.

Ladle soup into bowls and garnish with fried leeks. Serves 12.



ROAST TURKEY WITH WHITE WINE GRAVY

For turkey:

1 16-pound turkey, excess fat from tail, neck, and giblets reserved
Salt and freshly ground black pepper
3 carrots, peeled
3 celery stalks, trimmed

For turkey stock and white wine gravy:

Reserved neck and giblets
1 medium onion, peeled and quartered
2 carrots, cut into 1-inch pieces
2 celery stalks, cut into 1-inch piece
12 cups chicken broth
3 parsley sprigs
1 bay leaf
½ teaspoon dried thyme
¼ teaspoon whole back peppercorns
6 tablespoons flour
6 tablespoons butter, softened
1 cup white wine
Salt and freshly ground black pepper

Prepare turkey: Wash turkey and pat with paper towels. Sprinkle inside and with salt and pepper. Tie legs together string. Set aside.

Place carrots and celery on the botto a large roasting pan. Place turkey breast-s up on top. Add reserved fat and 2 cups w Cover turkey loosely with foil. Roast preheated 350°F oven for 2 hours. B every 30 minutes with pan drippings.

Remove foil. If pan is dry, stir in 1 water. Roast turkey, basting occasionally an instant thermometer inserted into t reads 180°F, about another 1½ hours. Ren pan from oven. Set pan aside. Transfer tu to a platter. Cover loosely with foil. Set a

Prepare stock: Place reserved neck giblets in a large pot. Add onion, carrot, ery, and broth. Bring to a boil. Skim foam. Reduce heat to medium. Add par bay leaf, thyme, and peppercorns. Sim until liquid is reduced by half, about 2 h Remove pot from heat. Strain into a l bowl. Discard solids. Set aside.

Place flour and butter in a bowl. Mix a paste. Set aside.

Prepare white wine gravy: Remove ca and celery from roasting pan. Discard. S pan juices into 8-cup glass measuring b Set aside for 5 minutes. Remove fat from Add enough turkey stock to measure 6 Set aside.

Place roasting pan on 2 burners medium heat. Add wine. Cook, stirring stantly and scraping up bits clinging to until reduced by half. Add stock mix Bring to a gentle boil. Slowly whisk in amounts of flour-butter paste until gra thickened to taste. Remove pan from Add salt and pepper to taste. Serves 12


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DRIED FRUIT STUFFING

- 16 slices, about 1 pound, whole-wheat bread, cut into cubes
- ¾ cup bourbon
- 2 cups mixed dried fruit, chopped (apricots, pears, and apples)
- ½ cup raisins
- 3 tablespoons butter
- 2 cups chopped onions
- 1 cup chopped celery
- 1½ teaspoons dried thyme
- 1 teaspoon dried ground sage
- 1 teaspoon dried marjoram
- 1 teaspoon salt
- ½ teaspoon freshly ground black pepper
- 2 cups chicken broth
- ¼ cup melted butter

Place bread in a single layer on a baking pan. Leave out until stale. Set aside.

Heat bourbon in a saucepan over medium heat. Remove pan from heat. Stir in dried fruits and raisins. Cool.

Melt butter in a large sauté pan over medium heat. Add onions and celery. Sauté, stirring constantly, until soft, about 10 minutes. Remove pan from heat. Stir in thyme, sage, marjoram, salt and pepper.

Combine dried fruit and onion mixture in a large bowl. Add stale bread. Toss well. Combine chicken broth and melted butter. Stir into stuffing mixture. Place in a lightly buttered oven-proof dish. Cover with foil. Bake in a preheated 350°F oven until heated through, about 25 minutes. Serves 12.

ROASTED ROOT VEGETABLES

- 36 baby carrots, peeled and trimmed
- 18 baby parsnips, peeled and trimmed
- 18 shallots, peeled
- 1 rutabaga, peeled and cut into 1-inch cubes
- ⅓ cup vegetable oil
- Salt and freshly ground black pepper
- ¼ cup finely chopped fresh parsley

Toss carrots, parsnips, shallots, and rutabaga with vegetable oil until evenly coated in a bowl. Place on a baking pan in a single layer. Sprinkle with salt and pepper to taste. Roast in a preheated 425°F oven until tender and browned, about 30 minutes. Remove pan from oven. Place in a serving dish. Sprinkle with parsley. Serves 12.

TURNIP AND POTATO PU

- 3 pounds medium turnips, peeled and cut in quarter
- 2 pounds small
- 4 tablespoons b
- 2 teaspoons salt
- ½ teaspoon freshly ground white pepper

Place turnips and potatoes in a large pot. Cover with water. Bring to a boil over medium-high heat. Cook until tender, about 20 minutes. Remove pan from heat. Drain. Set aside 10 minutes. Purée in a food processor until smooth. Return purée to pot. Stir in butter, salt and pepper. Warm over low heat, stirring frequently, until hot. Serve immediately. Serves 12.

MRS. JAYNE'S PERSIMMON PUDDING

- Butter
- 2 cups flour
- 1 cup sugar
- 1 teaspoon salt
- 1 teaspoon cinnamon
- ½ teaspoon nutmeg
- 1½ cups persimmon pulp (about 3 fruits, skinned and seeded)
- 2 eggs
- ⅓ cup vegetable oil
- 3 tablespoons milk
- 2 teaspoons baking soda
- 1 teaspoon vanilla
- 1 cup raisins
- 1 cup chopped walnuts
- 1 cup diced dates
- Confectioners' sugar
- Preserved kumquats, recipe follows

Heavily butter a 10-to-12-cup pudding mold with lid or tube pan. Set aside.

Combine flour, sugar, salt, cinnamon, and nutmeg in a large mixing bowl. Set aside.

Purée persimmon pulp in a food processor until very smooth. Add eggs, oil, milk, baking soda, and vanilla. Process until well combined. Transfer mixture to a large bowl. Thoroughly stir in flour mixture. Stir in raisins, walnuts, and dates.

Pour batter into pudding mold. Cover tightly with lid. If using tube pan, cover tightly with a buttered piece of foil.

Place a small wire rack in the bottom of a large pot. Add enough hot water to just cover top of rack, about 1½-inches. Place filled mold on rack. Bring water to a boil. Reduce heat to medium-low. Cover pan and steam until cake tester inserted in center comes out with a few moist crumbs, about 1½ to 2 hours. Remove pan from heat. Remove mold. Set aside for 10 minutes. Unmold pudding onto rack. Cool. (Cooled pudding can be wrapped in plastic wrap or foil and refrigerated up to 1 week.) Sprinkle th confectioners' sugar before serving. with preserved kumquats. Serves 12.

ESERVED KUMQUATS

- wa h l kumquats
- 2 cups sugar
- ½ cup orange-flavored liqueur

Place kumquats in a large saucepan. C with water. Bring to a boil over medium-h heat. Cook 15 minutes. Remove pan f heat. Drain. Repeat process twice.

Place 4 cups water and the sugar saucepan. Bring to a boil over medium-h heat. Cook 5 minutes. Add kumquats. B to a boil. Cook until kumquats are tra cent, about 20 minutes. Remove pan f heat. Cover. Cool. Add liqueur. Keep re erated until ready to serve. Makes ab 2 cups.

CHOCOLATE PECAN TART

- 3 eggs
- ¾ cup light corn syrup
- ½ cup packed light brown sugar
- ¼ cup melted butter
- ½ teaspoon almond extract
- ¼ teaspoon salt
- 1½ cups chopped pecans
- ⅓ cup plus 2 tablespoons semi-sweet chocolate pieces
- 1 10-inch unbaked tart shell
- Whipped cream, optional

Whisk eggs, corn syrup, brown sugar, ter, almond extract, and salt together large bowl. Stir in pecans. Set aside.

Sprinkle ⅓ cup chocolate pieces over tom of tart shell. Carefully pour filling chocolate pieces. Bake tart in lower thi a preheated 350°F oven until filling is set, about 40 to 45 minutes. Remove from oven. Cool on wire rack.

Melt remaining chocolate pieces. Dr over top of tart. Serve with whipped cr Makes one 10-inch tart.

CLASSIC PUMPKIN PIE

- 2 cups canned pumpkin
- 3 eggs
- ½ cup milk
- ½ cup heavy cream
- ½ cup lightly packed brown sugar
- ¼ cup sugar
- ½ teaspoon salt
- ½ teaspoon cinnamon
- ½ teaspoon ground ginger
- ¼ teaspoon ground cloves
- 1 9-inch unbaked pie shell

Whisk all ingredients, except pie sh together in a large bowl. Pour into pie s Bake in lower third of a preheated 42 oven for 15 minutes. Lower heat to 35 Bake until top is slightly puffed and a k inserted in center comes out clean, abou minutes. Remove pan from oven. Cool wire rack. Makes one 9-inch pie. ■



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SHINE ON

How to bring a luster to your silver

By Sally Clark

A dab of pink cream, a lot of polishing. That was my mother's formula for making silver shine. I watched intently and learned, so that it became my job to clean and buff the covered entrée dishes, the asparagus server with the dragonfly on it, and the candlesticks with scalloped edges that always graced our Thanksgiving table. It was a job I relished. The silver felt so cool and satiny, and I took pleasure in watching the smooth surfaces turn to a lustrous sheen.

It never occurred to my mother to say, "No pins." But one year, when I was about seven, a straight pin seemed the perfect little tool to scrape off the blobs of red wax that had hardened around the rim of one of the candlesticks. The look of alarm on her face was not the reward I had expected for my ingenuity. The pin removed the wax all right—and it left big scratches on the silver.

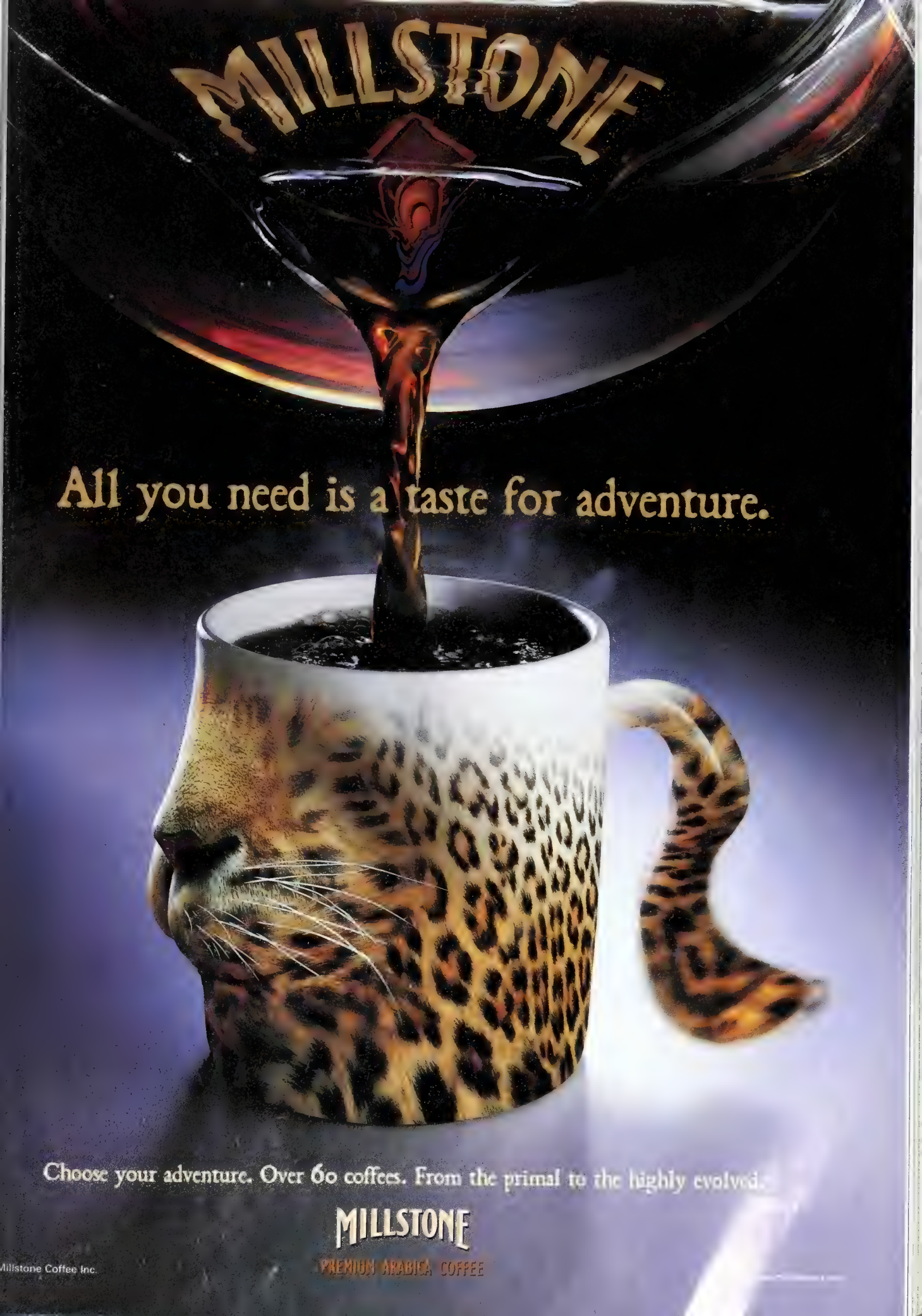
Cleaning silver is obviously not child's play. But even well-meaning adults can cause damage with overzealous cleaning and polishing, says Steven Aronsky of S. Wyler, a Manhattan dealer [illegible] estate silver. "You don't want to rub so briskly [illegible] arms off a candelabra," says Aronsky, exagge[illegible]is point.

Silver is a [illegible] be [illegible] pierced, chased, enameled [illegible] into [illegible] delicate répoussé. That malleability, however, also makes silver hi susceptible to bending, denting, and scratching. Damage occur when you are trying to remove tarnish, silver's shad black nemesis. Tarnish is caused by sulphur in the envi ment. When silver needs cleaning, using a product contai abrasives may banish the tarnish, but it can mar the si

The trick is to employ a nonabrasive polish (see below) and handle the piece carefully. Be especially alert object has decorative embellishments, gilding, or enamelw Use a soft cloth, definitely not terry cloth or, worse, a p towel—"too abrasive," says Aronsky, who recommends ton diapers and old cotton T-shirts.

Discourage tarnish from building up in the first plac quick wipe with a dustcloth keeps tea sets, trays, and c pieces on display looking bright longer, says Atlanta s expert Beverly Bremer. "Dust hastens tarnish. The secr beautiful silver is to keep it clean," says the owner of the erly Bremer Silver Shop. And make sure pieces are not heat registers, because heat and humidity promote tar

Prevent spoons, forks, and knives from blackenin rinsing them off immediately after they have come in co with any of the foods that accelerate tarnish, such as egg mayonnaise, fruit, vinegar, olives, and pickles. Salt i


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Everyday use of sterling actually helps keep tarnish at bay. If you own a large service, rotate the pieces so the entire set acquires an even patina

another enemy—it corrodes silver. Unless used daily, good silver shakers or open salts without glass liners should be emptied before being put away.

Everyday use of sterling actually helps keep tarnish at bay. If you own a large sterling service, rotate the pieces you use regularly so the entire set acquires an even patina.

Hand washing extends the life of sterling-silver flatware, say most experts. But avoid soaking knives with stainless-steel blades along with the other sterling pieces, advises Edward Munves, Jr., chairman of James Robinson, a Manhattan shop known for its fine antique English silver. "The silver has a chemical reaction to the stainless," says Munves, "and eventually little black spots show up on the stainless blades." Knives with decorative handles of bone, mother of pearl, ivory, wood, or bamboo should not be dunked in water at all. "It's a good idea to wash only the blade because over time the water may cause knife handles to separate," says Aronsky.

Putting silver in the dishwasher is not advisable. The combination of agitating water and pieces banging against each other wears down patterns on silver. In time, the design may lose its definition. However, says Munves, handmade silver that has been "work hardened" can stand up to a dishwasher. "That means the silver has been toughened with hand-hammering, which makes it denser," says Munves. As proof, he produces a Queen Anne–style fork from his own family's service that has been dishwasher-cleaned since 1960. The fork's surface has a beautiful almost antique patina, and the raised rib running down the handle is as sharply defined as that on the new handmade fork Munves offers for comparison.

If you prefer the convenience of a dishwasher for your silver flatware, at least take a couple of precautions: Use a nonabrasive detergent and load the cutlery basket so that fork tines do not hit against spoon bowls and cause scratch marks.

Coffee pots, sugar bowls, and other pieces of hollow ware you own may be silver plate (also called electroplate) rather than solid sterling silver. Modern American silver plate, which usually consists of a coating of silver over a nickel base, is sturdy and can be cleaned and polished with the same nonabrasive products you would use for sterling.

Antique silver plate, however, is more delicate and should be treated with a light touch. The finest antique plate is old English Sheffield, made by fusing thin sheets of copper and silver in a process invented in the late 18th century. Today, the best Sheffield pieces, those made between the late 1700s and 1850 (when electroplate eclipsed it in popularity), are prized antiques. They are also vulnerable to wear. Vigorous polishing may gradually remove the thin silver coating, revealing the copper. To preserve an old piece you treasure, it may be wise to strive for a subtle glow rather than a brilliant shine, and to manage frequent buffing may cause.

To be on the safe side, all pieces of hollow ware sh be hand-washed rather than cleaned in the dishwasher. pieces of hollow ware with handles of wood, bone, or i should not be immersed in water at all.

What about that sticky problem of clinging candle Try the refrigerator, says Munves. "If a candlestick is cast ver, which you can tell by its hollow base, you can put the refrigerator and when the wax gets cold it becomes br enough to pick off," he explains. Don't try this with a s based candlestick, though—refrigeration may damage filler inside it.

When silver pieces are not in use, tucking them in flatware chest or treated flannel bag protects them from and other sources of tarnish-causing sulphur. For large i like trays, a clear, heavy-gauge plastic bag is handy, Munves, because "you can see what is on your shelf." C freezer bags and leaf bags are two of his favorite see-thr dust covers, secured tightly with twist ties or plastic faste

No rubber bands, please. Rubber bands contain sulp as Munves learned in his early job as inventory manag James Robinson. One day he went to retrieve a coffe from storage and when he pulled off the rubber band he wound about it only three months before, he was horri "The package had been covered in cotton, put into tis then brown wrapping paper, then clear plastic. Wh opened it, there was a single band of deep tarnish where rubber band had been." The tarnish was so black it had t removed by the store's repair shop.

Fortunately with sterling most problems are repair says Munves. "Even if a child has used steel wool on a pie professional can polish it and bring the surface back again

POLISHING IT OFF

Use a touch of polish—a little goes a long way. Reach crevices with a cotton swab or soft natural bristle (not ny toothbrush. Recessed areas are meant to be darker to high the design, so don't overclean them. Polishes the experts Two foaming polishes, Goddard's Long Shine Silver Polish Hagerty Silver Foam, get high marks from Edward Mun "They foam up and don't leave a residue that is hard t out of crevices." Wenol, a German product, is a favorit restoring scratched estate sterling (too strong for plate, tho at the Beverly Bremer Silver Shop (call 800-270-400 order). A good general-care product is Wright's Silver Cr made by J.A. Wright & Co., which has a consumer ho (800-922-2625) to answer silver care questions. Mish's S Polish is the top choice of many major museums. (For i mation, write to Edward T. Mish, the silversmith wh vented it, at 214 Springfield St., Agawam, MA 01001). squeeze: White non-gel toothpaste such as Colgate is grea a small piece like a single teaspoon (too gooey for big j

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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

SPACE LIMITATIONS PREVENT SOURCING OF ALL ITEMS SHOWN. SOME ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "Showing His Colors," page 170.

42 BEST OF THE BEST *Pages 42 to 64:* **Couture collection,** Portia with slade and celadon ribbon—Cannon & Bullock (R,T); 323-221-9286. *Page 44: Clockwise from top left:* **Grasscloth in summer,** #G955-04—Donghia (T); 212-935-3713. **Arbor Strie** in stone #573380—Waverly (R); for stores: 800-423-5881. **#6828**—Clarence House (T); 212-752-2890. **#WW172,** rush cloth—Whittaker & Woods (T); 800-395-8760. **ABST15** copper traces, heavy vinyl—Blumenthal (T); 212-752-2535. **Basket Weave** in mustard, Paper Library—Fonthill (T); 212-755-6700. **Diane in lime,** #573523, fabric backed vinyl—Waverly (R), see above. **Botanical** #95—Elizabeth Dow (T); 212-463-0144. **Bamboo Stick** in natural, paper backed vinyl—Old World Weavers, fabric division of Stark Wallcovering (T); 212-355-7186. **#43140,** natural woven wallpaper—First Editions Wallcoverings (T); 212-355-1150. **Caravan IV** in scarlet, 100% handmade lotka paper—Cannon & Bullock (R,T); 323-221-9286. *Page 48: Clockwise from top right:* **Catherine,** #ML521102, 56% viscose 44% cotton—Osborne & Little (T); 212-421-6363. **Art Nouveau Outline** #2089/01, 55% linen 45% cotton—Chelsea Editions (T); 212-758-0005. **Cameo Rose** in forest and ecru, 56% cotton, 44% viscose—Scalamandré (T); 800-932-4361. **Chinese Pheasant** on oyster silk—Bennison Fabrics (T); 212-941-1212. **Georgette Weave** in cameo #990079-16, 100% cotton—Lee Jofa (T); 212-688-0444. **Bewdley Rose** in beige and green, 100% cotton, Warner Fabrics—Whittaker and Woods (T); 800-395-8760. **Poppies** in red and green #W54VR28.5, 100% cotton—Clarence House (T); 212-752-2890. **Genevieve Linen** in rose and beige, 59% linen, 41% cotton—Travers (T); 212-888-7900. **Sous-Bois** in tuffeau #JE049 00002, 72% cotton, 28% viscose—Old World Weavers (T); 212-355-7186. **Eldon,** #2212/01, 100% linen—Colefax & Fowler (T); 212-753-4488. **Sakura** #F851/04, 100% cotton—Osborne & Little, see above. **#17311-1,** 75% cotton, 25% viscose—Kravet (T); 212-421-6363. *Page 52: clockwise from top left corner:* **Sugarcane** in olive, 51% polyester, 31% acrylic, 18% silk—Larsen (T); 212-753-4488. **Sea Lines double organza** in sand dune, 86% silk, 14% linen—Gretchen Bellinger (T); 518-235-2828. **Skating** by Sally Sirkin Lewis in green gage and ivory, 85% wool, 15% cotton—J. Robert Scott (T); 212-755-4910. **Elepunto** #50549 by Ulf Moritz, 100%wool felt—Bergamo (T); 212-888-3333. **Little Compton** in mouse, 55% linen, 45% cotton—Rogers & Goffigon (T); 212-888-3242. **Krazy Quilt** in willow, 100% cotton—Donghia (T); 212-935-3713. **Elecaro,** #50548 by Ulf Moritz, 100% wool felt—Bergamo, see above. **Melay Horsehair Texture** in cream and brown, 60% horsehair, 40% cotton; **Dubois Texture** in brown and cream, 60% hemp, 40% cotton—Brunschwig & Fils (T); 212-838-7878. **Coral Matelassé** in beige, 100% cotton—Clarence House (T); 212-752-2890. **Patchwork leather** in whiskey—Todd Hase (T); 212-334-3568. **Foglia in natural,** 95% linen, 5% cotton—Beacon Hill (T); 212-421-1200. *Page 56: Clockwise from front:* **Gothick bench** in mahogany, 50" w., 23" d., 40" h., $1,378—Hickory Chair (M); 800-349-4579. **Ava sofa,** Republic twill fabric in smoke #820003, legs in finish #20 coffee bean, 36" h., 76" w., 35" d., $1,400—Mitchell Gold (M); 800-789-5401. **Poillerat floor lamp** in 22k gold-leaf finish and silk shade—Holly Hunt (T); 212-755-6555. **Étagère** #3490 by Barbara Barry, mahogany, 20½" w., 20½" d., 78" h., $3,048—Baker Furniture, (R); 800-59-Baker. **Large splay table** in mahogany, 42" diameter 28½" h., $4,400—Gomez Associates (T), 506-504 E. 74 St., New York 10021; 212-288-6856. **Paris writing table** by Maxine Snider, ebonized finish on cherry and leather top, 46" w., 25" d., 29" h.—Profiles (T); 212-689-6903 **Manhattan chest** by James Jennings, mahogany with silk-lined drawers, 12" d., 17" w., 45" h.—Holly Hunt, see above. *Page 58: clockwise from back:* **Bibliotheque Greque,** 33" h., 55" h., 33" w., 17" d.—Côté France (T); 212-684-0707. **Tommi Parzinger Iron reproduction floor lamp,** 74" h., $3,500—Palumbo (T), 972 Lexington Ave., New York 10021; 212-734-7630. **Slipper sofa** in Great Plains cotton velvet by Ma iano, 80" w., 33" d., 36" h.—Holly Hunt (T); 212-755-6 **Rokoko chair** in antique white finish, Swedish pine, 20 20" d., seat depth 16" x 40" h.—Country Swedish (T); 838-1976. **Jacob Louis XVI chair,** 38" h. seat height 17½ Côté France, see above. **Satyr table** in Satyr cream fi poplar, 16" l., 14" w., 25" h.—Niermann Weeks (T); 212-7979. **East Hampton table,** cast bronze with white finish, glass top with frosted edge, 50" diameter, base 36" diam 29" h.—Carole Gratale Inc. (T); 212-838-8670. **Armc** #758-883 in fabric #1438 from Solgarden Collection, 19½ 15½" d., 18" h., $510—Lexington Furniture (M); 800-L INFO. *Page 62: clockwise from bed:* **Randall bed,** English b leather in chestnut #R858, 67" w., 88" l., 90" h., $16,1 Ralph Lauren Home Collection (R); for stores: 212-642-8 **Herbie chair** by Gianesini Design for Directions, rattan pole frame, 33½" diameter 26½" h., $375—Bark (R), Atlantic Ave., Brooklyn, NY 11217; 718-625-8997. **Pa Airline table** in faux crocodile leather in carmine red, w., 19" l., 25" h.—Mrs MacDougall Inc. (T); 212-688-7 **Blonde cowhide ottoman,** 23" diameter 15½" h., $1,695— (R) 138 Greene St., New York 10012; 212-941-4777. **Soho with mahogany frame** by Christian Liaigre, 23" w,. 25" d. h.—Holly Hunt (T); 212-755-6555. **Monte Carlo coffee t** 38" diameter 17" h., $930—Grange (M,R); 800-GRANG **Lotus chair** by Spencer Fung, $3,935—Pucci Internati (R,T); by appointment 212-633-0452. **Coach field be** mahogany and parchment glove tanned leather, 24" w., 2 18" h., $650—Coach Furniture manufactured by Baker f ture (R); 800-325-4773. **Box chair** by Sally Sirkin L acrylic and JRS super kidskin in amethyst, 38" h., 30" d., seat—J. Robert Scott (T); 212-755-4910. *Page 64: Cloc from top left corner:* **PO/9911** in red/orange by Christine Der Hurd, wool, 5′ by 7′—Cappellini Modern Age (R) Wooster St., New York 10012; 212-966-0669. **Coral** by Moon Creations, 100% wool, 4′10″ by 6′8″—Patterson, F & Martin (T); 212-688-7700. **Feathers,** #227 548A, 70% and 30% silk, Tibetan hand-knotted rug—Stark Carpet (T); 212-752-9000. **Ribs** in raisin and tomato, 100% wool. 6′—Odegard (T); 212-545-0069. **Tapis** in gray with choc border, wool felt with linen stitch, 12′ by 12′—A.M. C tions (T); 212-625-2616. **Manfred** in camel and wheat, wool, 5′ by 7′, $2,450—Angela Adams (R); for stores 800 9454. **Badoura** in ivory and camel wool, 3′ by 9′—David Nicolls (T); 212-317-2929. **Quilted Vanilla** by Barbara wool with silk accents, 8′ by 10′—Tufenkian (T); 212 2475. **Langtang,** 100% wool, custom sizes—Michaeli Kohlberg (T); 212-431-9009. **Zig Zag Runner,** 100% T wool, 9′7″ by 3′11″, $2,395—Homer (R), 939 Madison New York 10021; 212-744-7705. **Mist,** flatweave tapestry, by 13′4″, $9,700—Pucci (R,T); by appt. 212-633-0452.

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112 GLOWING RECOMMENDATIONS 1.Terrain, Fresh ger Tea, $30—Alloy, Inc. (M); 800-848-2284. 2.Or Clean Sheets, $18.50—Origins (R); For stores ORIGINS. 3. Diptyque, Feuille de Lavande, $40—A (R), 410 West Broadway, New York 10012; 212-925-26 Bernardaud, Miel & Merveilles, $60—Bernardaud (M stores: 800-448-8282. 5. Les Basiques, Thé, $32—Water Collection (R); 800-998-BATH. 6. Agraria, Balsam, Gump's (R, MO); 800-766-7628. 7. Votivo, Sea Island fruit, small, $8—Illume Candles, Inc. (R); 877-2-ILLUM Marriage Frères, Thé, $82—A La Maison (R), 212-396-9. Catherine Memmi, Moka, $55—Waterworks Colle see above. 10. L'Occitane, Clementine, $14.50—L'Oc (M); 888-623-2880. 11. Jo Malone, Lime Blossom, Bergdorf Goodman (R), 754 Fifth Ave. New York 1001 stores: 800-218-4918. 12. Peacock Alley, Crisp, $35 (available)—Peacock Alley (M). 800-810-0708.

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Reader Information

132 MEDITATIONS IN STONE *Pages 132 to 134:* Japonesque (R), 824 Montgomery St., San Francisco, CA 94133; 415-391-8861, fax 415-391-3530. *Page 132: Top left: Rear, Beginning of Journey,* stonework by Masatoshi Izumi, rust-colored Inland Sea Granite, 170" x 39" x 32"; *front, Warmth,* stonework by Masatoshi Izumi, rust-colored Mikage Granite, 36" x 26" x 22", displayed on redwood planks from 125-year-old water tank. *Top right: Front sculpture: Waterplay,* stonework by Masatoshi Izumi. *Bottom left: Sculpture in rear, Kamano,* stonework by Masatoshi Izumi, Swedish Black Granite,116" x 56" x 28", 10,000 lbs. *Bottom right: Sculpture, Kamano; Sculpture in middle, Warmth,* see above. *Middle right: Tale;* stonework by Masatoshi Izumi, rust-colored Inland Sea Granite, 100" x 44" x 24". *Front, Waterlight,* stonework by Masatoshi Izumi, rust-colored Inland Sea Granite, 55" x 44" x 24". *Page 133: Sculpture in rear, Beginning of Journey* stonework by Masatoshi Izumi, rust-colored Inland Sea Granite,170" x 39" x 32", 10,000 lbs. front, *Waterlight,* see above. *Page 134: Top left:* steel Kakehana (hanging flower vase), 6 ft. , by Koichi Hara. California Laurel bench/table, *Work O1-98 of Baywood, Steel & Stone,* designed by Koichi Hara, crafted by J.B. Blunk, *Japanese Iron Floor Lamp, Candlestand,* late 19th century. *Right, Heaven and Earth,* by Daijiro Ito. *Center:* **Hand-hammered pewter pillows** by Satoshi Aoki. *Bottom:* **Table setting for tea, Douglas fir table,** designed by Koichi Hara. **Butterfly stools,** designed by Sori Yanagi, 1956, black persimmon wood tray, by Shigemichi Aomine on black lacquered tray, bamboo flower basket used for tea ceremony.

140 ANOTHER GARDENER GROWS The Gardener, 516 Dry Creek Rd., Healdsburg, CA 95448; 707-431-1063. Please call for store hours.

150 RUGS TO RICHES Tufenkian Tibetan Carpets, (M), 902 Broadway, 2nd floor, New York 10010; 212-475-2475.

156 COLLAPSIBLES *Pages 156 and 158:* Chris Lehrecke at Pucci International (R,T), 44 W. 18 St. Ste. 12, New York 10011; 212-633-0452.

166 RIGHT AT HOMER *From top left corner:* Herve Van Der Straeten **Chinese lantern,** gold-leafed metal, $880 and **palm fruit bowl** in gold-leafed metal, $1,000; Richard Mishaan **Zig-Zag bookshelf** in ebonized oak, $4,000 and day bed in wenge, $4,750; Vincent Collin **XOX lamp** in bronze, $1,150; Garouste & Bonetti **Comtesse table** in bronze, $1,050; Florence Lopez **Rilke ashtray** in brass, $240—Homer (R), 939 Madison Ave., New York 10022; 212-744-7705.

170 SHOWING HIS COLORS *Pages 170 to 177: Cover:* **Pashmina throw** in tangerine by Gabrielle Sanders, $395—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 800-218-4918. *Designer:* **Frank Babb Randolph,** 1671 34 St., NW, Washington DC 20007; 202-944-2120. *Drawing room:* **Painting** over fireplace—Elizabeth Dax, 409 Third St., Annapolis, MD 21403; 410-267-7601. **Painted wood bench** at fireplace—David Iatesta Design, 90 Russell St. ste 2000, Annapolis, MD 21401; 410-626-0022. **Pair terra-cotta urns** in niche—Gore-Dean Antiques (R), 1529 Wisconsin Ave., NW, Washington DC 20007; 202-625-1776. **Pair carved stone lions head tables; column wood lamps**—David Bell Antiques (R,T), 1655 Wisconsin Ave. NW, Washington DC 20007; 202-965-2355. **Salmon-colored cotton chenille fabric** on/pr. of French armchairs—Glant Textiles (T); 206-725-4444. **Mahogany round center table** with leaves—Niermann Weeks (T); 410-923-0123. **Custom upholstery**—Frank Babb Randolph, see above. *Dining room:* **Roman garden table; Roman jardiniere; console**—Niermann Weeks, see above. **Antique chairs; mirror**—David Bell Antiques, see above. **Natura sisal carpet**—Stark Carpet Corp. (T); 212-752-9000. *Garden room:* **Pair sconces; marble top iron base center table; Etruscan painted iron coffee table**—Niermann Weeks, see above. **Black painted armcha** David Iatesta Design, see above. *Bedroom:* **Cumberland** **for curtains**—Niermann Weeks, see above. **Handpainted** **rics** on sofa pillows—D.D. Tillet Inc. (R,T); 212-737-7313. **of mirrors**—David Iatesta Design, see above. **Pair pai** **commodes**—David Bell Antiques, see above.

186 A MUSEUM FOR LIVING IN *Pages 186 to 193:* Shel Mindel & Associates, 216 W. 18, New York 10011; 212-3939. **Hans Wegner Ox chair**—Scandinavian Design (I 347 Fifth Ave. Suite 1009, New York 10016; 212-213-0009 **fee table,** custom, Shelton, Mindel & Assoc. see above. The Harry, B&B Italia (R,T), 150 E. 58, New York 10155, 758-4046. **Carpeting,** Neutral Ground, available at V's (T), 212-688-1150. **Outdoor furniture,** Richard Schultz De (M) PO Box 96, Palm PA 18070; 212-679-2222.

194 SANCTUARY *Pages 194 to 199: Designer:* Paul Wiser The Wiseman Group, 636 San Bruno Ave.; San Francisco, 94107; 415-282-2880. *Living room:* **Upholstery on otto** **and pillows,** vintage Fortuny Fabric; for comparable styl Fortuny (T); 212-753-7153. **Leopard velvet on slipper** **and pillow,** Brunschwig & Fils (T); 212-838-7878. **Pair of** **ian Empire armchairs**—Ed Hardy San Francisco (R,T), Henry Adams St., San Francisco 94103; 415-626-6300. **brush finish**—Evans and Brown, 3450 3 St., San Franc CA 4124; 415-648-9430. *Dining room:* **Faux finishes**— Stancil, 69 Clementina St., San Francisco, 94105; 415-9746. *Bedroom:* **Reproduction Fortuny lamps**—Sue F King (R), 3067 Sacramento St., San Francisco, CA 94115; 922-7276. **Silverleaf ceiling and hand-stencil**—Evans Brown, see above. **Upholstery on headboard, bedspread** **pillows,** Vintage Fortuny (T), see above. **Wall upholste** Donghia (T); 212-935-3713. **18-century Georgian Chi** **erie chest**—Foster-Gwin (R), 38 Hotaling Pl., San Franc 94111; 415-397-4986. *Bathroom:* **All fixtures**—Czec Speake (M), 350 11 St., Hoboken, NJ 07030; 800-632-**208 SUITE FOR A SYBARITE** *Pages 208 to 211: Desi* **Thomas O'Brien,** Aero Studios Ltd., 132 Spring St., New 10012; 212-966-4700. **Furniture, lighting, decorative a** **sories and antiques**—Aero, see above. **Earthenware and** **tal vases**—Tiffany & Co. (R); for stores: 800-526-0649. **of French candlesticks; steel ball bearings; crackle va** Robert Altman Antiques and Decorations (T); 212-832-**Aero rectangular sconces**—Lite Makers Architectural L ing (M); 718-729-7700. **Wall upholstery,** Sahco Hes **handmade mattress upholstery,** Ulf Moritz by Sahco Hes **Shower curtain, Sahco Hesslein; throw fabric,** Ulf Mo Sahco Hesslein; **pillow fabrics,** Sahco Hesslein—Ber Fabrics (T); 212-888-3333. **Aero bath fittings; oval sink;** **water closet & bidet; mosaic floor; accessories in silver** **wallnut Skyscraper cabinet; walnut & white hanging** **walnut console; walnut tub table; walnut stool; bath** **sories and towels**—Waterworks (R); 469 Broome St., York 10012; 212-966-0605, 800-899-6757.

212 THE ULTIMATE PARTY KITCHEN *Pages 212 to Designer:* **Suzanne Rheinstein,** Hollyhock, 214 N. Larch Blvd.; Los Angeles, CA 90004; 323-931-3400; fax: 323 1248. **Most furniture, antiques, and accessories availabl** Hollyhock (R), 214 N. Larchmont Blvd.; Los Angele 90004; 323-931-3400. **Beige check fabric,** Toile Can #13007-9028—Houles U.S.A. (T); 310-289-2435. **refrigerator**—Admiral by Maytag; (M) 800-688-9920. **above sink**—Ann-Morris (T); 212-755-3308. **Fauc** Waterworks (M); 800-998-BATH. **Dishwasher**—Jen (M); 800-688-1100. **Lighting over table**—Urban Archa (R,T); 212-371-4646. **Fabric on wing chairs,** "Le Lac" print, #79842-04—Brunschwig & Fils (T); 310-659-

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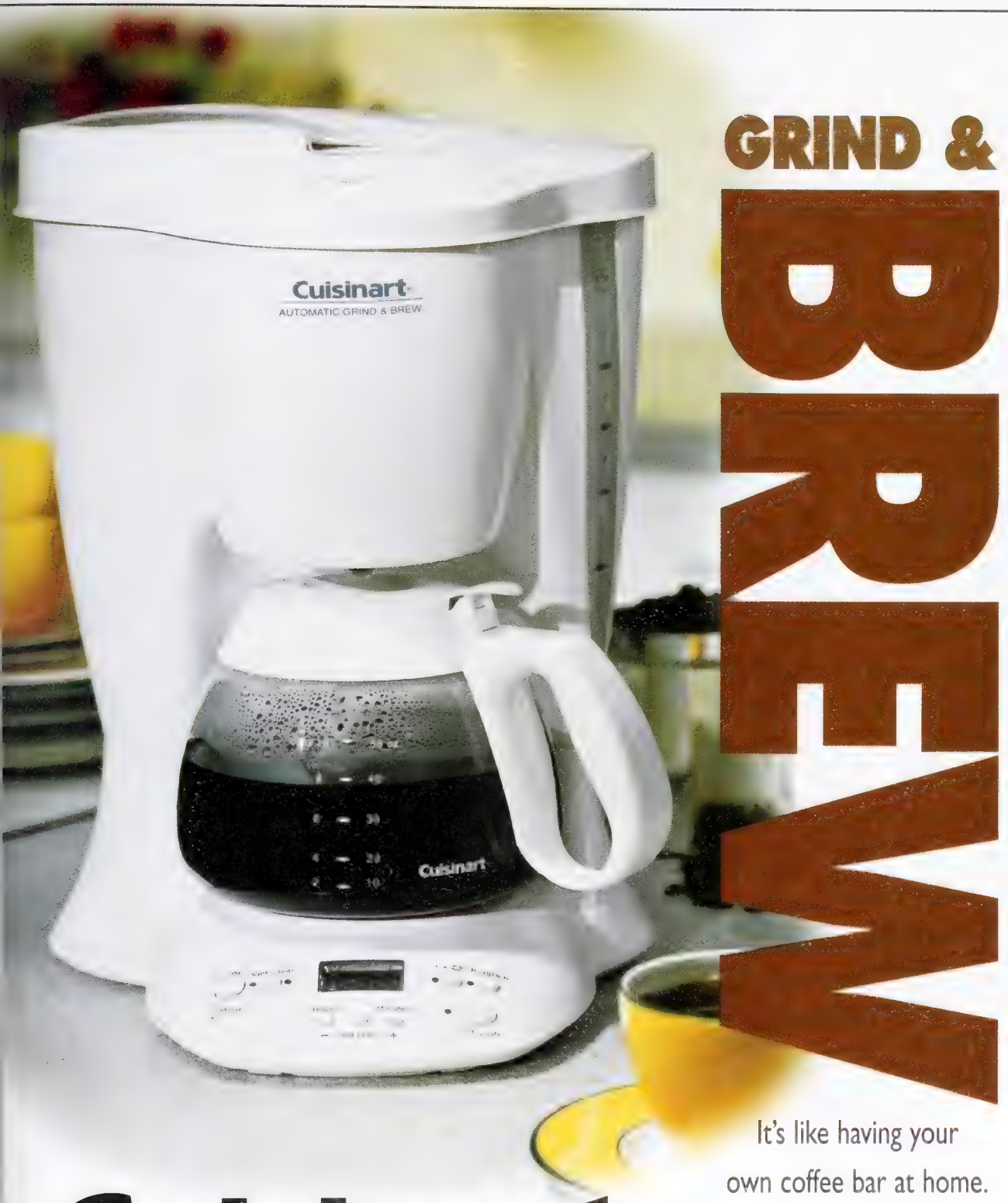
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5

1. My husband was given a chair with a name plate on the bottom that says "Quaint Furniture Stickley Bros. Co. Grand Rapids, Mich." His grandmother, born in 1873, must have bought it when she was young. Can you tell us the age of the chair?

M. & B.H., Jackson, MO

Your chair is pictured in the 1912 catalog of Quaint Furniture made by the Stickley Brothers Company. The most famous family member, Gustav Stickley, had his own company in New York. His brothers, George, Leopold, and Albert, of Stickley Brothers, made Arts and Crafts pieces similar to his in Michigan and New York. Quaint Furniture was produced between 1900 and 1932. You could get about $100 for your chair.

2. I bought this chair at a tag sale for a dollar. It has the original silver metallic seat cover under my temporary wine-colored one. The tag says "Heywood Wakefield, no. 154."

A.B., Somers, CT

Cyrus Wakefield and Levi Heywood were competitors who began making wicker furniture in the early 1800s. The companies eventually merged in 1921. Your chair, no. 154, made between 1950 and 1955, may have been designed by Gilbert Rohde, whose [illegible] blond furniture was introduced by the company in 1931. The original fabric, which you wisely preserved, brings the price of your chair up to $125.

3. I hope you can help me find the value of a chair. The words, "Hunzinger NY, March 30, 1869," are on the back.

R.N., Brooksville, FL

Hunzinger, a designer of eccentric Victorian furniture, immigrated to New York from Germany in 1855 and by 1860 had opened his own shop. His furniture often had parts that looked like plumbing pipes with unusual upholstery or fringe decorations, and the chairs often folded or reclined. Many of the pieces were marked with his name and patent information making identification easy for today's collector. Your chair is a very well known design of 1869. The seat and back, woven of a fabric-covered wire patented by Hunzinger, wear out quickly, so examples in good condition fetch high prices—about $3,000.

4. We have had this folding rocker in our family for years. We would like to know how much it is worth when we pass it on to our great-grandchildren.

H.Z., Denver, CO

New designs for furniture were numerous in the second half of the 19th century in America, and many were protected by patents. Dozens of folding rockers of different designs were patented between the 1860s and 1900. If the upholstery your chair is original, it worth about $200.

5. My mom purchase this chair about 20 ye ago from the actress Sandy Dennis, who sa it was painted by a famous person. The letters "M-Ro Dò" are marked on it.

J.C., N

Furniture painted with hearts, flowers, and oth designs inspired by Italian, Portuguese, Scandinavian, Mexica and Pennsylvania German folk art becam very popular during th 1940s, '50s, and '60s. Peter Hunt, an artist working in Provincetо Mass., painted old piec of furniture with these designs, and as other artists used his ideas ar methods, the "Peter Hunt" look became fashionable. Your chai was not made at the H studio, but most of the images are copied from 1945 workbook. Becau painted furniture from period is again popular with collectors, your c would bring $500.

To ask the experts, send color photograph and information—size materials, markings— Ralph and Terry Kov c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queri on this page. They re that they cannot retu photographs or reply readers personally.

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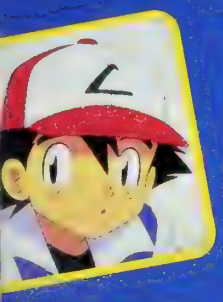
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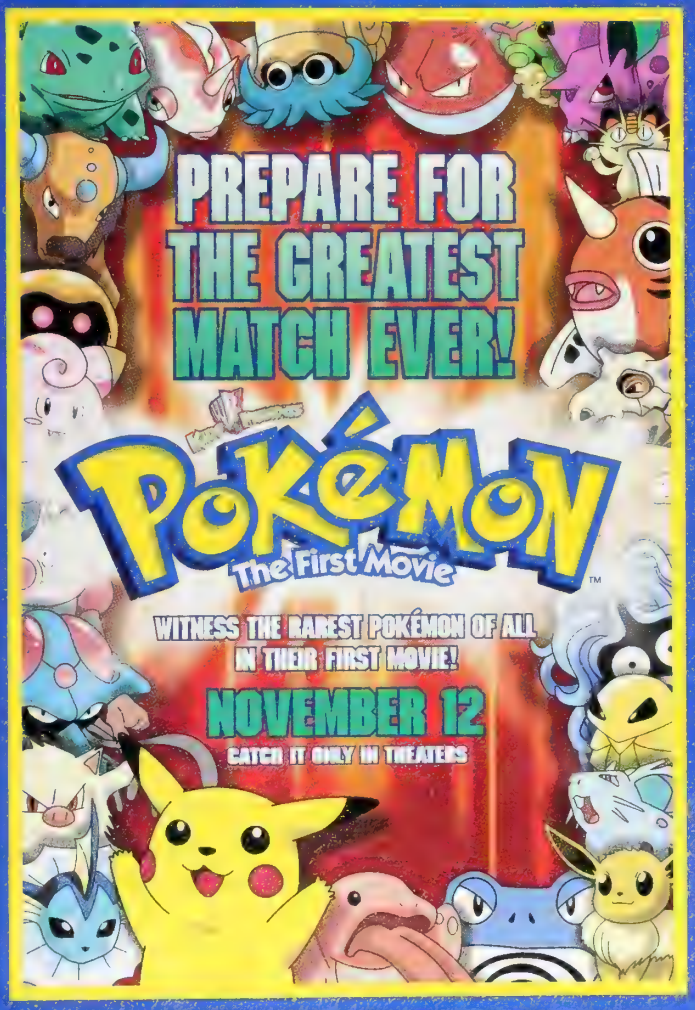


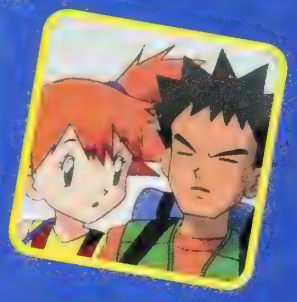
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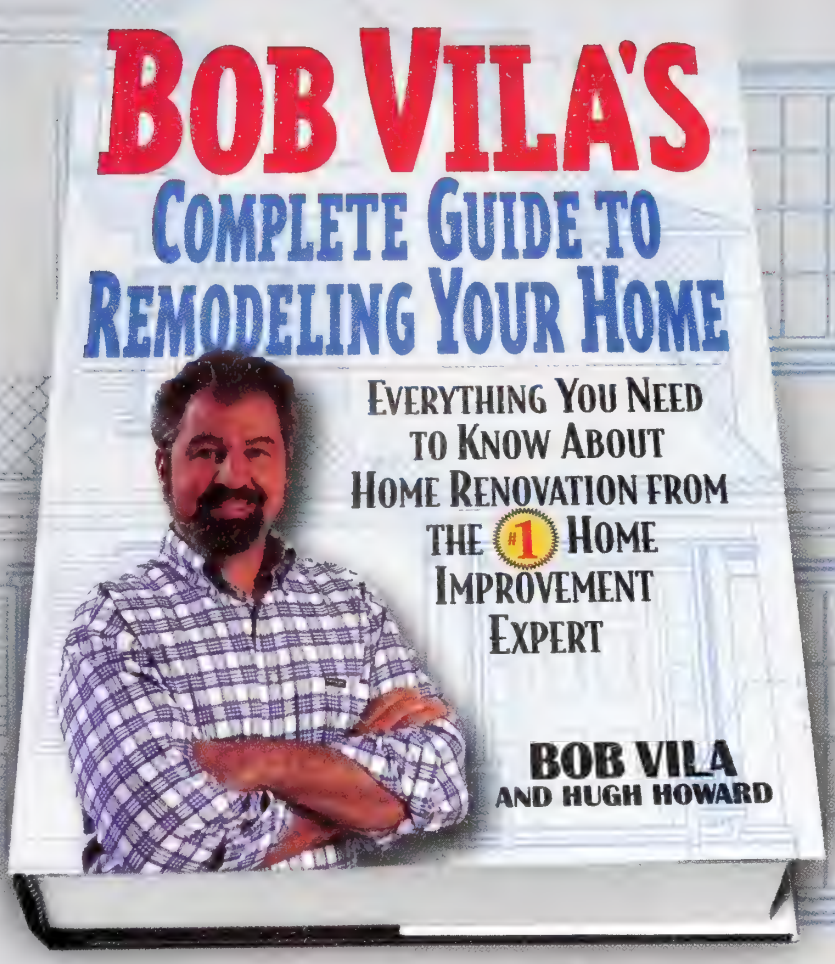
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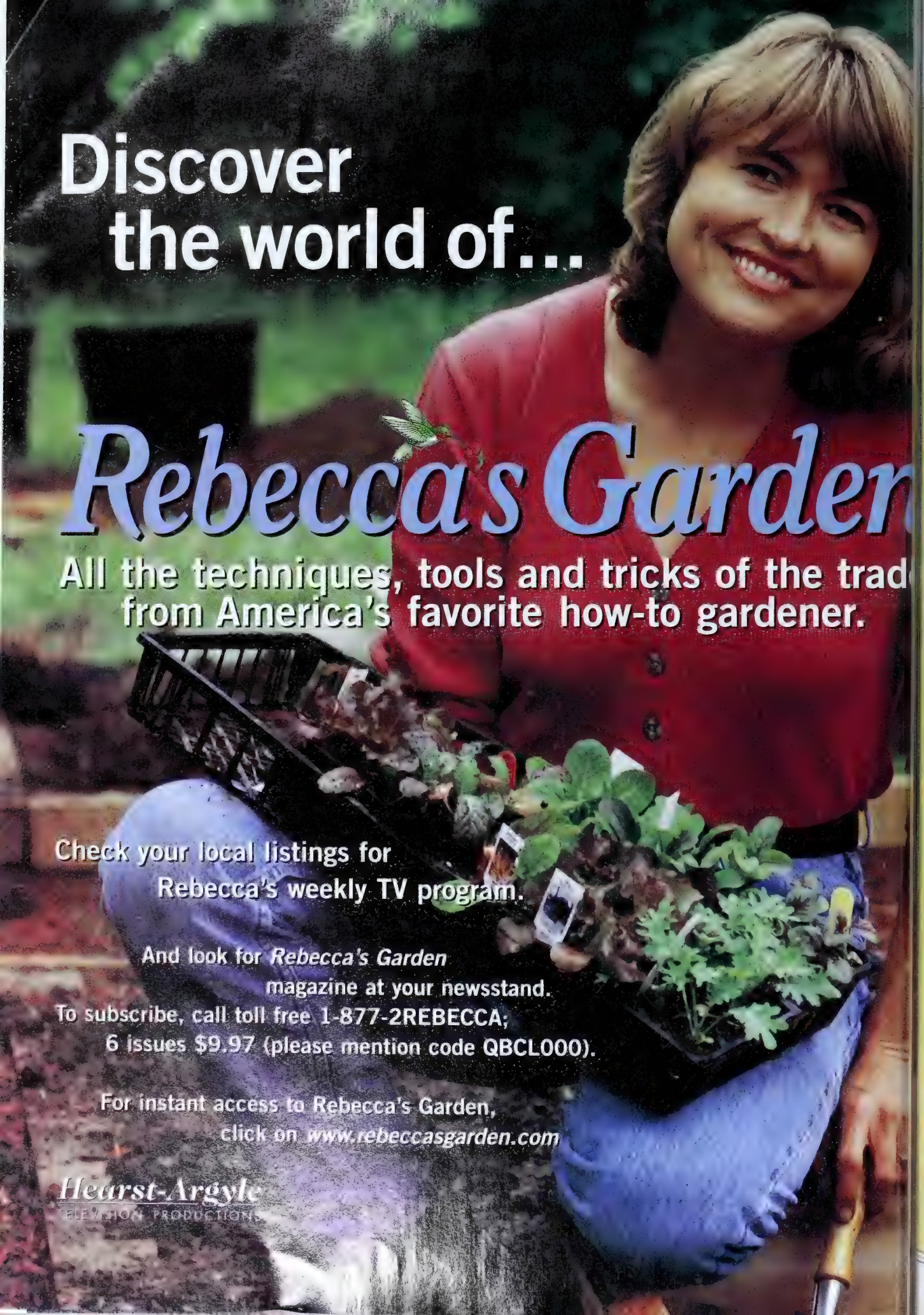
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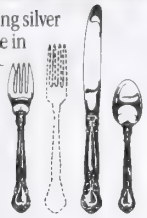
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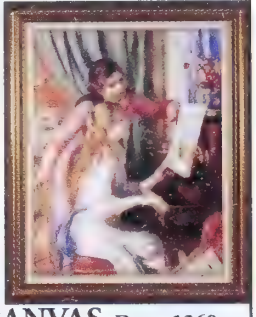
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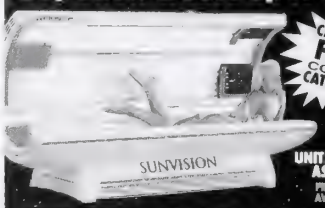
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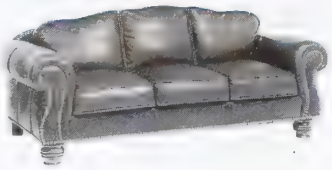
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MOTHER SUPERIOR

By Phyllis Theroux

My mother was a shy nineteen-year-old when she got married. For the next 38 years she was a wife and mother of six children—seven if you count my father, who had a hard time remembering to pay the bills or letting my mother make a move without consulting him. She loved him. He made her laugh. But the older she got the more she longed to know what it would be like to lead her own life, balance her own checkbook. At the age of 57, she gently, tactfully told my father that she needed to find out.

It was a rough transition. There were no funds to support a separate household, so when my mother moved out she became a house sitter. For extra money she walked people's dogs, took care of a quadriplegic physician, was companion to an elderly woman who didn't trust her enough to show her where she kept the silver. Severely dyslexic, my mother took the California real estate exam four times before passing it. Then she moved to the Mendocino coast, where she lived in a series of quaint but poorly heated cottages and sold property to rich refugees from Los Angeles and marijuana growers. ("Secluded location, intermittent fog and sun.") She knew how to write the ads.

The pioneer life suited my mother. Rising before dawn to meditate, she chopped her own wood, picked blackberries out her bedroom window, and settled in after dinner before the fire with her wine, her cigarettes, her metaphysical books and journals. Then, when she was 68, she astounded everyone by putting everything she had in storage and flying to France. My mother had never been outside the United States, spoke no French, and had nobody waiting for her at the other end. But for an entire year she lived in a small apartment without a phone on the Riviera.

It was, she told me later, "an exacting experience." France filled a place in her soul that had been empty all her life, and in the decade of her seventies she flew back and forth as often as she could find the funds and friends to go with her. She had begun to suffer from macular degeneration, a disease of the retina, and did not feel confident traveling alone. But at a time when most people are drawing smaller circles around themselves, my mother's orbit was expanding.

Then, when she turned eighty, I got a phone call. "I think," she said, "it's time for me to take you up on your invitation to come and live with you." Knowing how highly she prized her freedom, I appreciate[d] [the] courage it took for her to constrict her life. "Don't think of it as coming to live with me," I counseled. "You're just having an extended visit." But in the intervening weeks as I prepared myself and the downstairs guest room for her arrival, I felt like I was preparing to get married. We would be together "until death do us part," which I hoped would not be too soon.

My mother has already outlived everybody in her family by at least twenty years. Apart from what she calls "my addiction" to cigarettes, she takes good care of herself—doing her yoga exercises and walking at least a mile before breakfast, eating only fresh organic food, and swallowing a large handful of vitamins and minerals every day. But when I saw her coming toward me in the airport, a small, trim-looking woman with silver hair, pulling a suitcase behind her, she seemed wispier, more insubstantial.

Driving home, I cast sidelong glances at her profile. She looked old but she still had the demeanor of a much younger person, sitting upright in her seat as if she were on an interestingly interesting journey and it was important that she pay attention, keep her eyes glued to the horizon. It was this air of expectation and curiosity that kept her vital and made me eager to have her live with me.

It is my good fortune to have a mother I have not outgrown, who is still walking ahead of me. It is something I talk about, a lucky break, when my women friends and I discuss the subject of mother-daughter relationships. I concede that my own daughter finds me problematic and that much of the reason she does is because I have not learned to remain at the center of my own life as well as my mother has. If, during the remaining years of her life, she can show me how then I can pass that knowledge on to my own daughter, and she to hers.

We are home, sitting on the living room floor with a glass of wine before the fire. It is my mother's favorite place in the house. "I've missed this," she murmured, looking into the flames. I wondered how much, with her failing eyesight, she could actually see.

"Tell me," I asked her. "Are you feeling all right about being here?"

"Absolutely," she replied. "I don't know why I'm here, or for that matter, why I'm still living. But there must be a reason."

"There is," I said.

She took her eyes off the fire and gazed at me inquiringly.

"You're looking at it," I explained. ■

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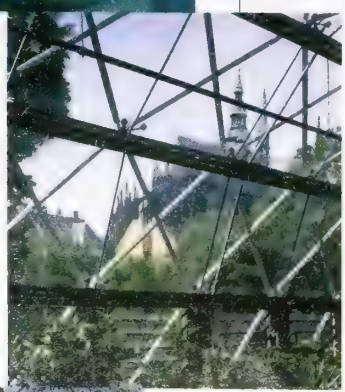


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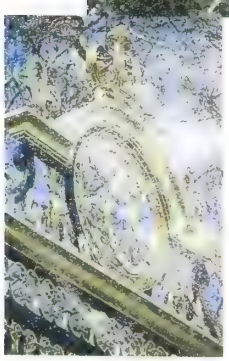
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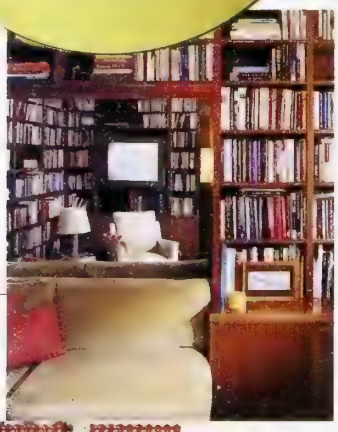




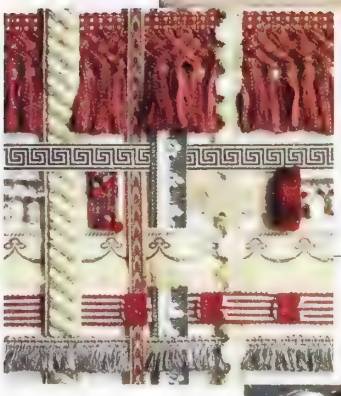




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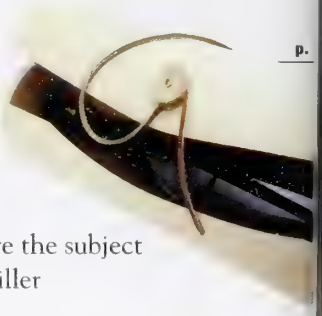
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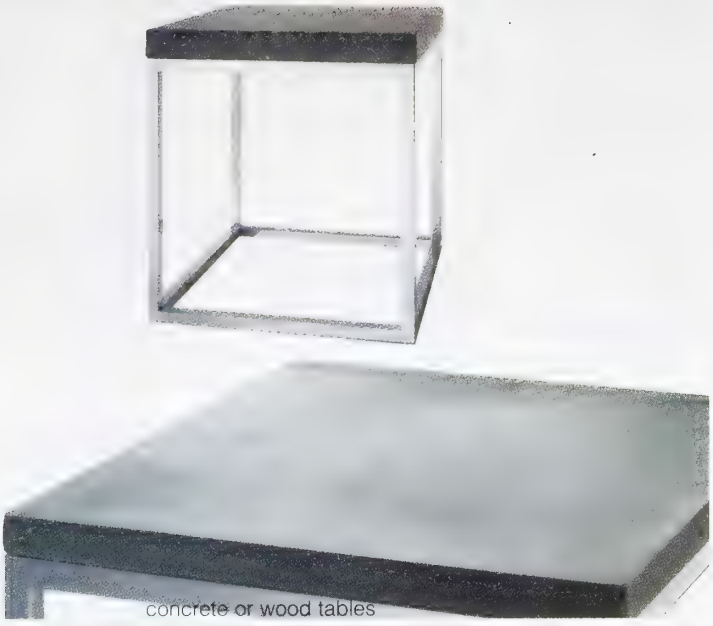


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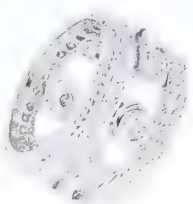
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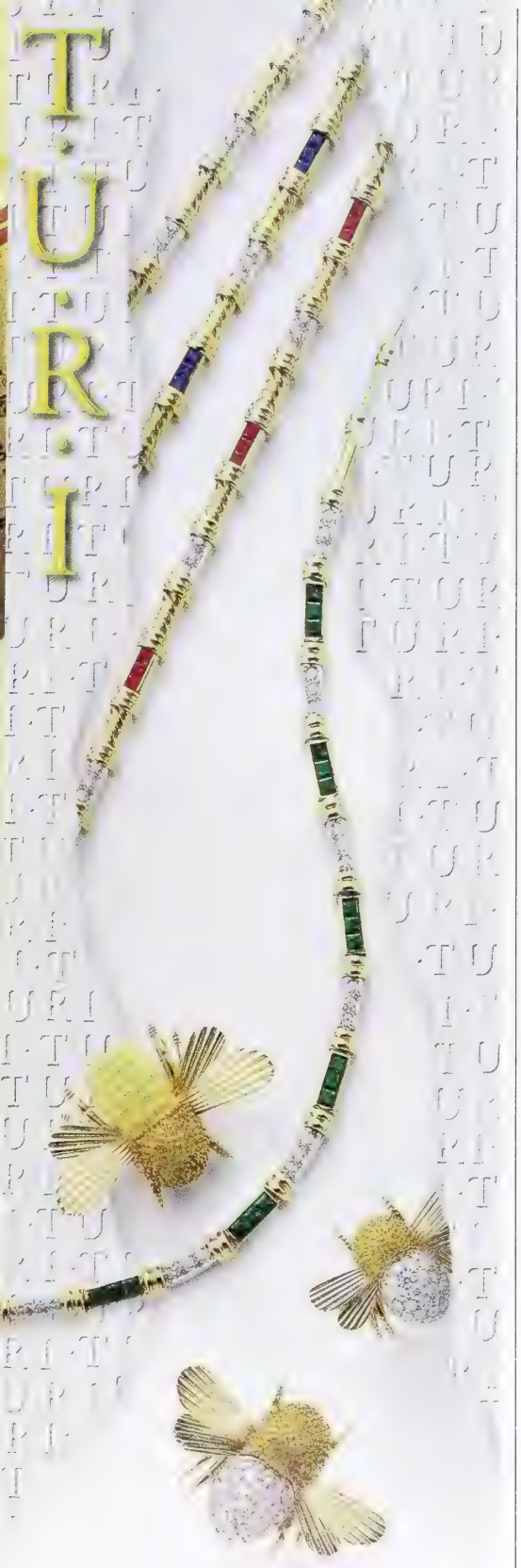
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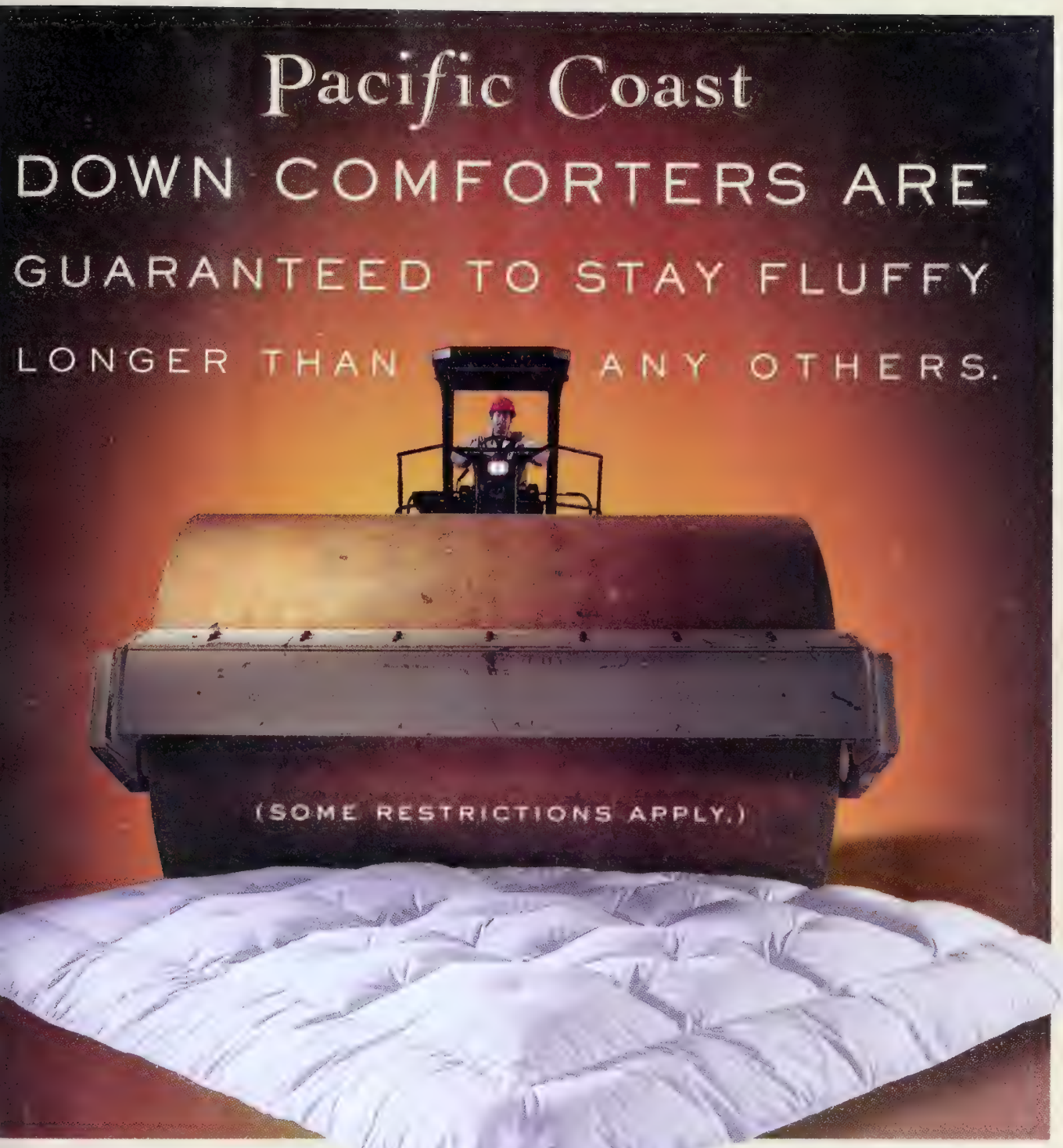
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YUANJUN'S BEAUTIFUL HOUSE

By Marybeth Lambe

Shanghai is a city of breathless beauty. It straddles the winding Huangpu River, a tributary of the mighty Yangtze, and the air is heavy with moisture and heat. Day and night, the sidewalks and streets are crowded and noisy. Elegant women in silk Qi Pao dresses glide past tired beggars; lines of schoolchildren march through throngs of shouting businessmen. In this city of thirteen million people, we are here for one special citizen.

We have arrived from Washington state and we feel as though we have been traveling toward this day in Shanghai for an eternity. We are not here for sightseeing or shopping but to meet our new son, Xu Yuanjun. My husband, Mark, and I have adopted from China twice before. Each time we have been awed by the loveliness of the country and the kindness of its citizens. Children are everywhere in the People's Republic of China. Most families have only one child each and we see how proudly they are [illegible] how orderly they are guarded. We learned that Yuanjun's parents loved and cared for him, but they were too poor to keep him. [illegible] years of age, Yuanjun has been waiting to be

The Shanghai Children's Welfare Institute is a ta somber building in the heart of Shanghai. A small courtya graces its entrance. We are both excited and apprehensive see Yuanjun at last. Like a talisman, Mark clutches our o picture of our boy. If we are this anxious, how must Yuanj be feeling? We had first seen Yuanjun's face in a collage waiting children sent out by our adoption agency. Mark h fallen in love with Yuanjun after looking at this small pictu In the photo, Yuanjun stares gravely at the photographer. E look more closely. Do you see what captured our hear Though sober and guarded, Yuanjun's black eyes revealed sweetness and a longing.

Yuanjun is ushered into the meeting room at last. I c barely breathe. Our new son greets us with shy glances and nervous smile. I speak ponderously, and haltingly, in my stilt Mandarin. "Hen gaoxing renshi ni. Ni hao," I tell him gent *I am very happy to meet you. How are you?*

Yuanjun answers softly. "Hao ba, xiexie. Nin hao, n shi mama? Nin shi fuqin? Zhaopian ma? Jiu na xie?" *Fine,*



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thank you. You are the mother, the father—from the photographs? He is clutching the little photo album we sent to him a few months ago—pictures of his new family and of the small farm in America he will come to call home. We speak carefully to each other. A tenuous thread forms.

First he must show us his room at the orphanage, Yuanjun's home for more than half of his life, his family of caretakers, and the friends he will leave behind. Yuanjun's black eyes watch us solemnly for a moment before he extends his hand to me. I am honored and follow him to the winding stairway that leads up to his floor. Beaming at our new son, Mark walks close behind. Yuanjun has bilateral clubfeet and so we move slowly up the stairs, resting every few steps. Eight flights take a long time to climb when your legs don't work well.

At last, we reach our destination and Yuanjun holds the door open politely. His face is ruddy from exertion and I think in wonder that he climbs these eight flights several times each day.

Yuanjun introduces me to his caretaker, Abu, and I struggle again with my limited Mandarin. "I am pleased to meet you. So grateful to you. . . ." What words to pick, to thank her for our son's care? She has protected, cuddled, and loved him for years. How bravely she smiles through her tears.

The large room is filled with boys of all ages. Beds are lined up neatly and colorful quilts are rolled tightly against the south wall. All activity stops as children gather around us. Some look envious of Yuanjun and some seem frightened. We have brought small presents and the gray-haired Abu distributes them carefully amongst the boys. "Xie, xie," the children thank us gravely as they disperse to study their treats. Now only Yuanjun's special friends gather around him, one already crying.

"Bu ku, wo pengyou," our new son comforts him. *Don't cry, my friend.*

Now it is time to leave. Yuanjun wipes his face angrily, but the weeping will not stop. His Abu holds him for a moment, ignoring her own tears. She murmurs softly while we fight back our own sorrow for their pain. He has dured so many partings already. He

came to the orphanage when he w three. Yuanjun's parents could not c for him because of his serious ortho dic problems and because they ha second son. Their only hope was for h to be adopted and have the surgery needed. So much grief.

In the hotel later, Yuanjun ga once more at the photo album. He not looking at the faces of his new fa ily but at the wondrous sight of h future home. Having lived in an anon mous building of 300 children, he see overwhelmed by the snapshot of c sprawling farmhouse. He traces the p tures again, his stubby fingers resting the bright red door, the large windo the chaotic beds of flowers. Feeling gaze he looks up and offers an explan tion. "Wo-de jiali? Zhen piaoliang." *home? So beautiful.*

On the long flight home, sad a again close to tears, he stares at the ph tos once more, the home he is to see last. New parents, new siblings, n relationships, all so fraught with peril a frightened seven-year-old. But t house, this farm—Yuanjun lets hims fall in love with it from the moment pull up at the gate. Our six other ch dren tumble out the front door and are engulfed for several minutes. Yua jun manages to tolerate this with go grace but already his attention has be drawn to the two-story farmhouse, l fore him at last. Two of Yuanjun's n brothers begin to tug him up the steps the front porch. They are babbling citedly in English and a brief look panic crosses his face. *It's all right.* I c to him in Mandarin. *You can go u them; we're coming too.*

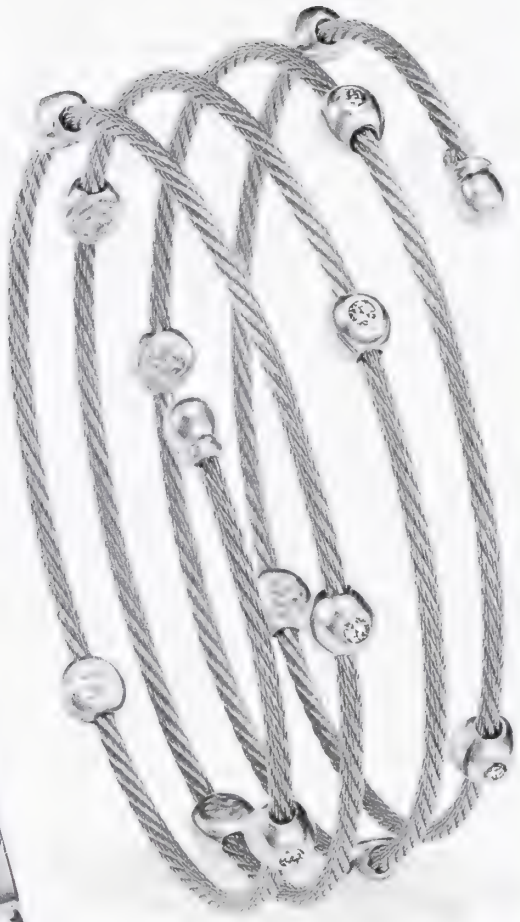
But still, he must move slowly. touches the red door reverently bef entering. John and Shen Bo lead him the stairs to their shared bedroom. "T is your bed, your dresser!" Yuanjun d not understand their English but gra their meaning. By the time we jo them, he is sitting cross-legged on bed, a look of pure joy on his face. smooths the new yellow comforter a risks a bold move—he hugs the t teddy bears sitting on his pillows.

Later, he is stunned to find n neatly folded clothes in the pine

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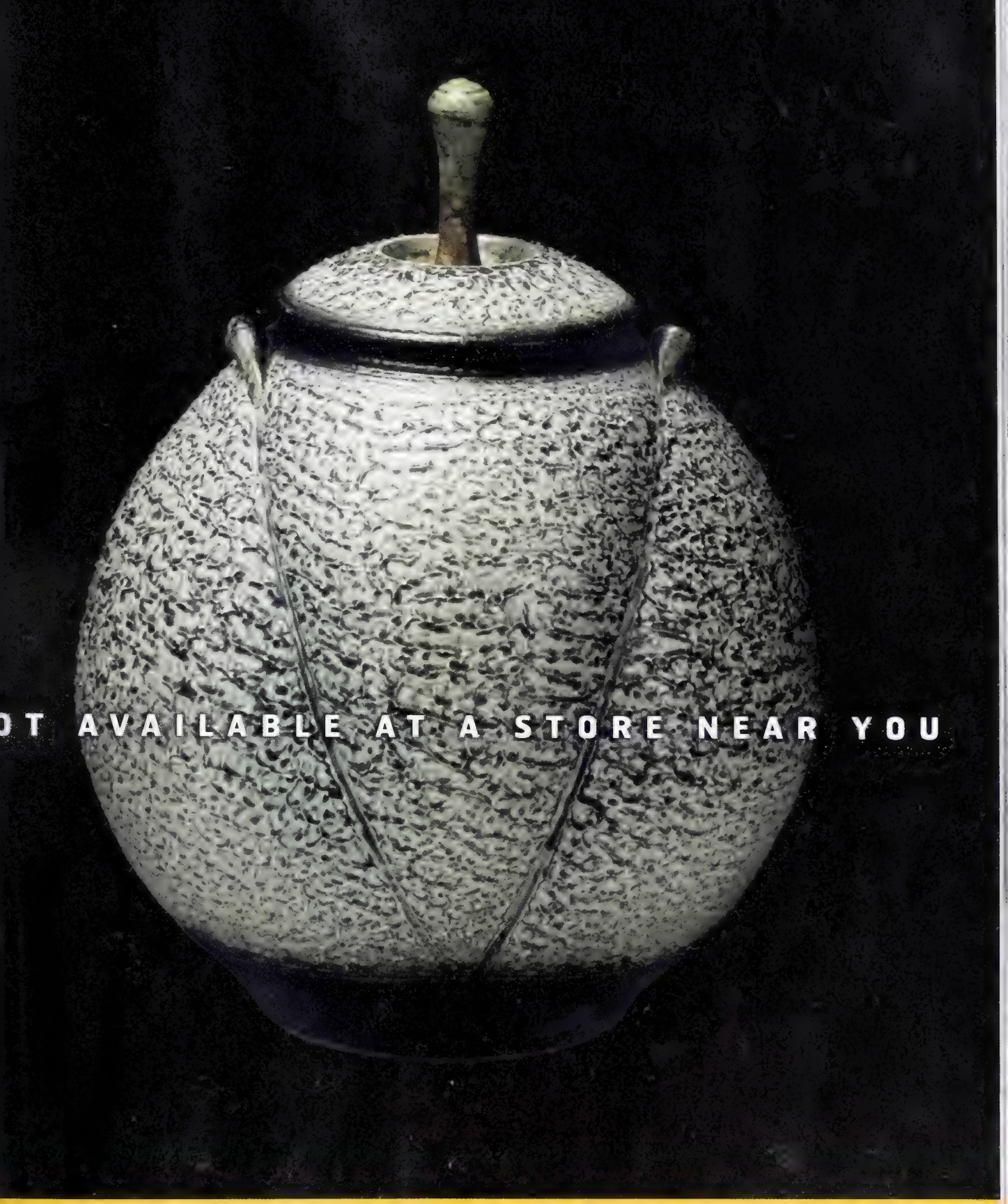
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dresser next to his bed and a shiny collection of toy cars. "Zhe shi wo-de ma?" *For me?* he asks. *All this is for me?*

He laughs out loud when he sees the kitchen. A pantry full of strange food, a refrigerator crammed with enticing mysteries. All for one family! Our first meal together at the table is too exciting for him. He can only manage a few bites as he contemplates each of us in turn. Sitting at the long birch table, he suddenly notices the distant mountains through the tall windows—snow on the Cascades, and Mt. Baker to the north, rising high above them all. Worn out by such wonders, his eyes drift shut, his head moves toward the table. Before his glossy black hair can land in his plate my husband whisks him off to bed, his own beautiful bed.

Each day is a discovery for Yuanjun. Brothers and sisters he can understand. Has he not just come from a place of three hundred such siblings? But two parents, a mother and a father, we are a gift he opens slowly, cautiously. It must be with relief then that he can enjoy the uncomplicated delight of his home—something he can tear into with joy. And he does. He explores all the bedrooms, the old upright piano in the living room, the thrill of television and American cartoons. He runs his fingers over the rows of books in the pine bookcases and touches the tall beeswax candles in the dining room. He stretches himself out on the deep red Oriental rug. So much space!

Yuanjun inspects the three bathrooms. Three of them for only nine people, can you imagine? Mark gives him a bubble bath in the old claw-footed tub. Shen Bo wants to join him in the bath but Yuanjun is firm. For once in his life, Yuanjun will take a bath alone, no crowding, no sharing.

The farm feeds our family with some left over to sell to neighbors. Yuanjun laughs in disbelief when I show him the orchard filled with blooming apple trees. Apples from trees? Ridiculous! For this city boy, apples come from market stalls, and require much haggling. Live chickens scare him. He has only seen them hanging and already dead, to be purchased and eaten. He gasps with pleasure when he sees the many eggs in the chicken coop's nests.

In China, he has occasionally had a delicious treat—a hard-boiled egg—and he loved it. Before I can stop him he grabs an egg from the straw nests. Imagine his look of shock when the raw egg breaks and dribbles down his shirt! Heartless, I laugh, but only for a moment.

The cows take his breath away. The sweet-faced Jerseys regard him calmly, but to Yuanjun they are such large animals! His hand slips into mine and he closes his eyes tightly. When he looks again, though, they are still there, breathing their warm alfalfa smell over us and chewing their cud sedately. But at least the cows are gentle and move slowly. The noisy, rambunctious pigs—now here were animals that are best viewed from a safe distance.

Yuanjun [illegible] as Brendan milks calm Lily. The steaming milk [illegible] ails and Yuanjun shakes his head incred[illegible] It will be several weeks before he agrees to [illegible].

His new sisters- [illegible]e, and Chengming—drag him across the green [illegible] has many lovely parks but somehow Yuanjun has never seen grass. Sara ta off his shoes and he giggles when the clover and timothy g tickles his feet. Yuanjun balks at walking barefoot acros

His misshapen feet beneath him, he runs his hands c the long blades of tender grass. He bends and smells the earth. "Ah, another farmer," Mark says proudly. My husb is a physician like me, but he takes much pride in work our farm. Riding high on Mark's shoulders, Yuanjun leans and plants a soft kiss on my upraised hand. Shen Bo jealo grabs my other hand. Happily in custody, I let my two s pull me home.

Yuanjun, our stouthearted boy, undergoes surgery three months after arriving in this country. His crooked feet getting worse, and his doctors fear he will suffer irreparable d age to his ankle and knee joints. We could not put off treatm any longer if we hoped to give him straight limbs to run

Before we leave for the hospital, he kisses each of siblings good-bye. Finally, he enters his room and gazes a hungrily. Yuanjun rearranges the bright yellow quilt on bed, lines up his shiny Matchbox cars, and kneels dow pray. He is familiar with Buddhism and chants softly in M darin. It is a moment of solemnity that is made humorou his brothers, Shen Bo and John, who join him in supplicat Shen Bo ruins the quiet scene by completing a forward s ersault from his position of genuflection.

Four-year-old Shen Bo is a person of transcendent e berance. He simply cannot resist tormenting his many older lings. He further complicates matters by announcing to Yu jun. "I get to have all your cars when you're at the hospit

Yuanjun howls in anger and bellows at his baby brot "Bad boy Shen Bo! No you touch my bed, my toys when I at doctor!"

With a mischievous grin, Shen Bo hops over to Yu jun's bed. He places his little hand on Yuanjun's soft comfo and laughs. "Touch. Touch, touch, touch!" Spinning a from Yuanjun, he runs out the door, chortling.

Yuanjun lumbers after him. "You no my friend!" He to Shen Bo.

John attempts to salvage the moment. "It's OK, Yu jun. He isn't your friend—he's our brother."

In the hospital, Yuanjun waits impatiently for his geon. The hospital staff has encouraged us to bring in a spe 'lovey'—a doll, a teddy bear, or some other favorite toy wh can accompany the child into the operating room. My chooses to carry his well-worn photo album. When I am ered into the recovery room, I find Yuanjun showing all nurses pictures of his new home.

With his usual good grace, and plenty of handhold he came through the surgery amazingly well. Young roy he lay enthroned in his hospital bed when his brothers sisters came to see him.

When it was time to come back home, our prince in a wheelchair, casts up to his hips. As we arrived, at last our own wooded lane, Yuanjun sat up straighter and pe out the car window. He seemed to hold his breath, relea it only when the house appeared *(Continued on page*



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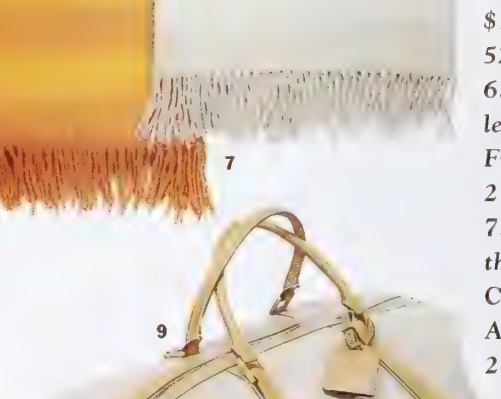
6. Hand-stitch leather tote, $(From Bill Amb 212-625-9565



7. Striped woo throws by Meg Cohen, $275 e At Paul Smith 212-627-9770



8. Eva Zeisel sepia-toned vases, from $ From KleinR(718-388-9331



9. & 10. Leath trimmed cashn duffel bag, $1, double-faced cashmere blan from $368. Bo from Agnona: 755-5535.





11. Faux crocodile-cover journals, $68 each. At Barn 212-833-2061

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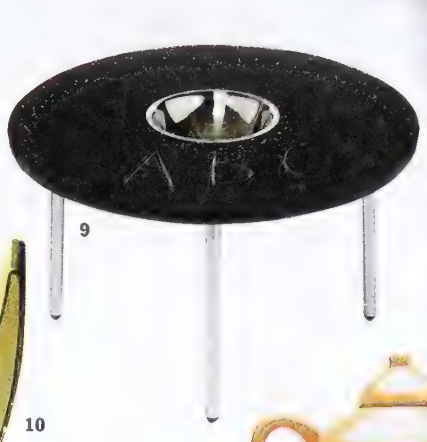


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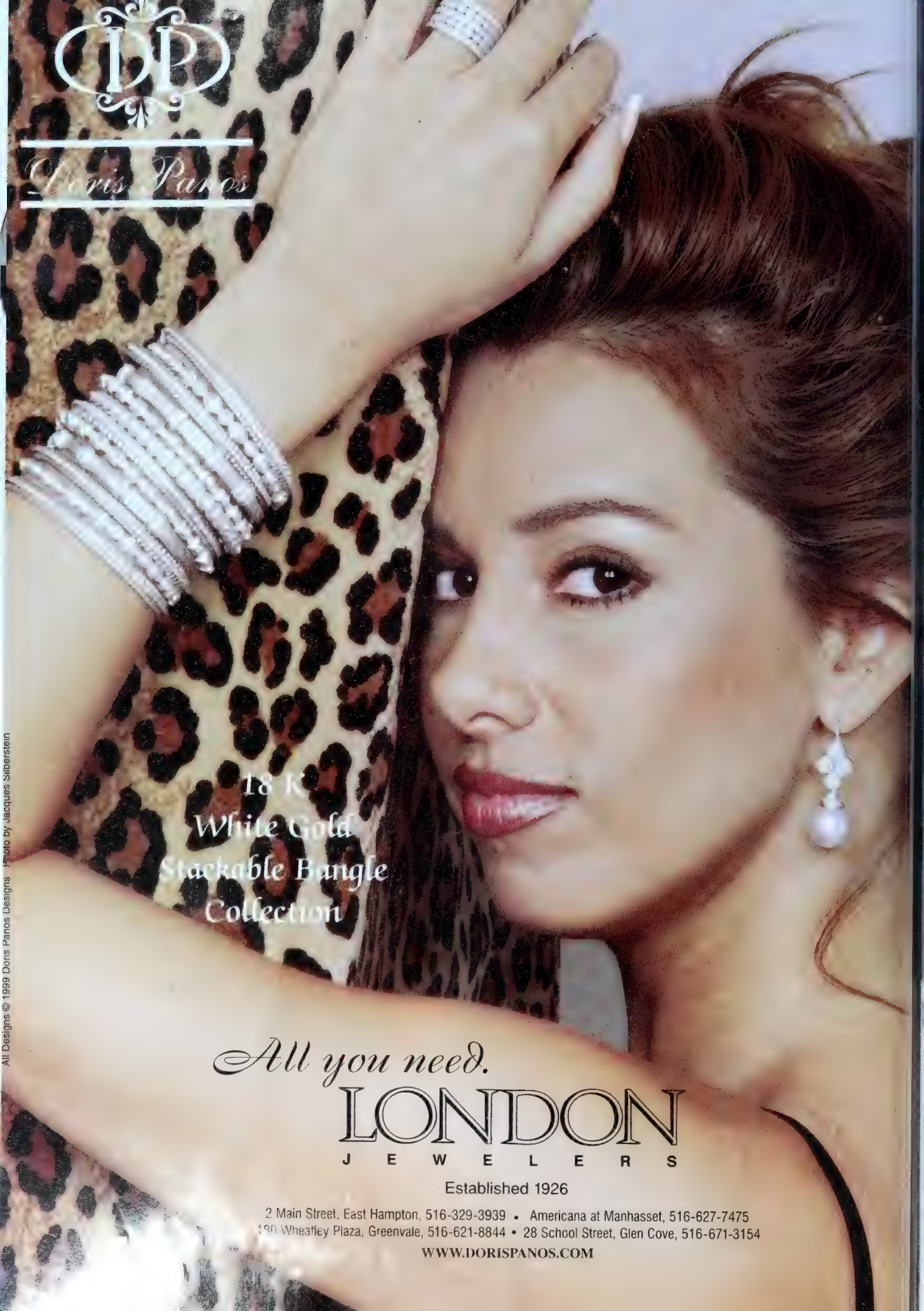
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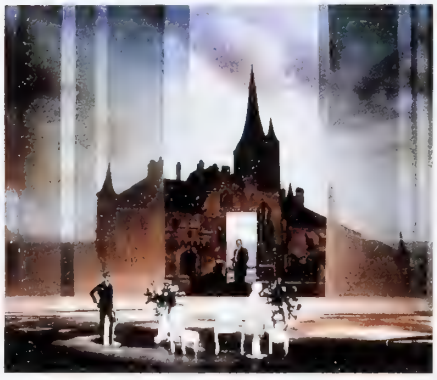
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LOOKING BACK: A CENTURY IN DESIGN



This oak washstand (right), designed in 1904 by Charles Rennie Mackintosh with ceramic tile and colored and mirrored glass, is one of the gems awaiting visitors to the Metropolitan Museum of Art's "A Century of Design, Part I" (December 14 through March 26, 2000). Covering the years 1900 to 1925, the exhibition includes forty objects in the Arts & Crafts, Art Nouveau, and Art Deco styles by many of the most renowned European and American architects and designers of the period—including Frank Lloyd Wright, Louis Comfort Tiffany, Josef Hoffmann, Jacques-Émile Ruhlmann, and Jean Dunand. The exhibition is the first installment in a four-part series on design in the 20th century. Next up: "A Century of Design, Part II," encompassing 1925 to 1940, opens in May 2000. Call 212-535-7710. *Jane Margolies*



GREEN LIGHT FOR GATSBY OPERA

When designing the set for composer John Harbison's long-awaited opera, "The Great Gatsby," which debuts this month at the Metropolitan Opera in New York, Michael Yeargan sought to capture the essence of F. Scott Fitzgerald's legendary novel set in the Roaring Twenties. "Jay Gatsby is an enigmatic character," says the set designer. "No one knows the truth about his past. Was he really a bootlegger?"

To convey this sense of mystery, Yeargan used obscuring gauze panels throughout the performance. He modeled Gatsby's majestic house (above) after Beacon Towers on Long Island, a vacation home of Alva Smith Vanderbilt Belmont designed by Hunt & Hunt. "Gatsby [illegible] in the past so we gave him [illegible] Never Never [illegible] proprision, a reminder [illegible] dream. Call 212-362-6000. *Danielle*

IN THE AIR

We love the pendant light fixtures made from hand-blown glass that we're seeing on the market—from such companies as Venini, Luce Plan, and Resolute. Warning: No ball-throwing in the house, please



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Combine a large measur Caribbean seaside property [illegible] a generous portion of Gr[illegible] inspired whitewashed v[illegible] (left); add some state-of-th[illegible] spa treatments, stir, then gar[illegible] with brilliant tropical flowe[illegible] you have the CuisinArt Re[illegible] & Spa. Set on the pow[illegible] sands of Anguilla, this long-anticipated resort, the dream of Leandro Rizzuto, o[illegible] of the Cuisinart and Conair corporations, opens this month. In addition t[illegible] ocean-view rooms and suites, there will be a hydroponic farm, a first for any r[illegible] on the globe. The cuisine, by French chef Denis Jaricot, will highlight pesticide-free vegetables, edible flowers and herbs grown here in nutrient-sp[illegible] water. From $490 for a double. Call 800-943-3210. *Linda Dannenberg*

BELLORA È BELLA



Earth-toned linen pillowcases so soft they feel like cotton, cashmere baby blankets, and pastel waffle-weave robes fill New York's newest bed and bath boutique, Bellora, right. Long known in Europe for its affordable top-of-the-line fabrics, Bellora opened its U.S. flagship—the first store outside of Italy in the company's 116-year history—this fall. The response has been so promising that David Poggesi, CEO of Italian Home Style, the company that distributes Bellora products worldwide, already plans to expand the shop next year and launch stores in [illegible] and California by 2001. Bellora, 156 Wooster St.; 212-982-1588. *Danielle Fox*

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ECLECTICISM²

Daniel Sachs and Fernando Santangelo take mixing and matching to a higher plane

By David Hay



Daniel Sachs and Fernando Santangelo, the sought-after Manhattan interior design team, will open their first store early in the new year. "It can be very poetic to design a light fixture for just one client but I've always wanted to create things that appeal to everyone," says the Uruguayan-born Santangelo. Called Snook, their showroom will occupy the front of their SoHo office loft and will feature the lights, furniture, and tables that up until now these designers have made only for such clients as Donna Karan and Bette Midler. Their designs promise to be disarmingly modern yet traditional. Says Sachs, "We're quite happy to use the conventional language of design and material as long as we can tweak it."

The two men met in Los Angeles in 1993, when Santangelo was designing interiors for Andre Balazs's hotel Chateau Marmont. Sachs was overseeing the design and construction of architect Frank O. Gehry's cardboard and bent-plywood furniture. Since teaming up in 1995, Sachs and Santangelo have refined a fin-de-siècle style that emphasizes elegance and dignity. The detail and design of each object, no matter what the period, has to fit seamlessly. A low, chocolate brown velvet sofa may not have been an obvious choice for an Art Deco duplex in Miami Beach, but the designers knew it would complement the collection of their client, a New York contemporary art dealer.

The designers bring an almost Proustian attitude toward time and place, discussing design philosophy with every client. Robert de Rothschild chose them to create a classical French interior for his Manhattan apartment. In response, the designers immediately set off for Paris. "We needed to observe how the French live in their apartments today," says Sachs. "After all, they're sitting on 18th-century furniture and talking on a cell phone now." In a modernist town house on New York's Upper East Side, designed in 1942 by William Lescaze, they shared their client's concern about being true to the architect's intent. When Snook opens, the designers shift to the 21st century. "This is our chance just to be ourselves," says Santangelo with a grin. ■

Modus Operandi

- For flexibility, we prefer furniture that "floats" in a room. We don't attach built-ins, or always buy furniture to fit against a wall.
- We like "activity groups" in a room—a table with stiff-back chairs for playing cards in one part of the space, comfortable chairs and a sofa for watching TV in another.
- Warm and long-lasting, cork is wonderful for floors but also to cover walls and cabinets.
- If a room has little daylight, don't try to brighten it. Place dark furniture in the space and use somber-hued colors on the wall. Then whatever light does enter becomes even more important.
- We love colors on walls and are currently using a mix of green and khaki, and an orange infused with yellow. Dark green wallpaper is another favorite.
- Instead of going to the expense of installing dimmers, try simply replacing the bulbs in your lights with low wattage variety.
- To keep the bedroom spare and simple—so the bed remains the central focus—convert an extra bedroom into a giant walk-in closet.



For Daniel Sachs (top right, on left) and Fernando Santangelo, custom-made elegance takes many forms. Left, from top: Brown-and-beige rug adds a constructivist element to a New York apartment. René Gabriel armchair is a '50s gem in a Miami Beach duplex. Wooden bookshelves in a Manhattan apartment. Right: Brown velvet sofa by Sachs's painting Anita.

Easily turns heads, but excels at corners.



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GIFT RAP *What's the design crowd giving this year?*

Serious or silly, their choices are invariably inventive

By Margaret Kennedy

VICENTE WOLF "What I give depends on where I've traveled. I like to hit all the senses—what smells good, what tastes good or is a visual treat. It's nice to give lots of little discoveries—honey from Turkey, jam from Czechoslovakia, Brazilian coffee—and take the time to wrap inventively."

MICHAEL SMITH "A gift doesn't have to be the most lavish or extravagant, but I prefer to give a big basket of *one* thing—for example, five great CD's, including a favorite of the moment by Macy Gray. Last year I gave Cindy Crawford a case of Del Taco taco sauce, which we both love. I was thrilled when a client gave me heaps of different kinds of my favorite black licorice. I'll send friends a pecan pie, buttery cookies, or sinful chocolate Fat Witch brownies."

ANN HOLDEN & ANN DUPUY "This year we found the perfect book to give: *Interior Design for Idiots*. It's very amusing."

NANCY GOSLEE POWER "I try to discover a talented young potter and buy every single piece of his work."

MARIO BUATTA "I'm into hair presents. I bought about 150 baseball hats and motorcycle caps with long hair attached. Alongside every funny gift I include something serious."

TOM BEETON "Rather than try to guess what someone wants, I wrap any gift I can barely part with myself. What's great now are Agnona's little quilted cashmere slippers, antique books from Kinsey Marable, Barneys' wonderful tableware, pairs of silvered brass cups from India, or Lucite pieces from Albrizzi."

BUNNY WILLIAMS "Last year I received black netting with elastic that you put over a straw hat to keep the bugs out while you're in the garden. I kind of old-fashioned and Victorian-looking, but *soooo* useful. I bought more for gardening friends."

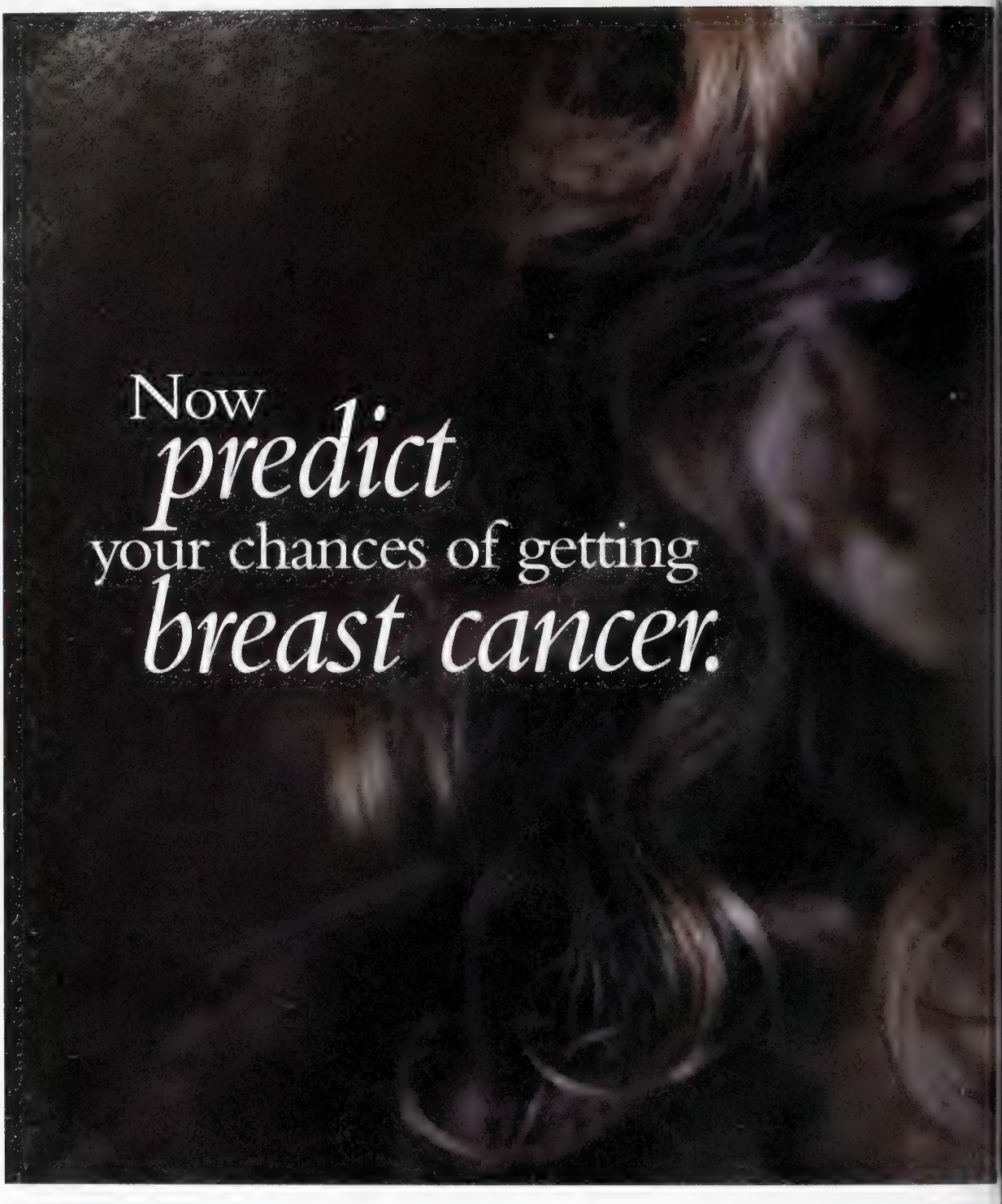
MARIETTE GOMEZ "I cherish everything about books and try to find the perfect one for each person on my list—autographed copies by current authors, old books, or titles from England that never make it here. I might combine an exhibition catalog with tickets to the museum show and add the perfect bookmark or bookplates. The graphic iridescent cover of the MoMA 2000 appointment calendar is sensational and would look very new millennium on anyone's desk."

MALLORY MARSHALL "On the same beach where Anne Morrow Lindbergh walked while writing *Gift from the Sea*, I find moon shells for my women friends. Lindbergh kept one on her desk as a reminder of the need to make time for herself to restore the spirit. For my gentlemen friends who work out too much at the gym, I'm filling traditional Maine brown pottery crocks with homemade maple butter. My wish list includes pretty china teacups, kid gloves, and five days alone anywhere with my husband, Peter. Don't give me mugs, magnets, or anything with a cord." ■

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Take the Risk Assessment Test. It's 6 simple questions.

For years, women have had tools like mammograms and breast self-exams that are critical to *finding* breast cancer early. *But they did not predict our chances of getting it.* Today, there's actually a way to figure out your risk of getting breast cancer.

That's why every woman should go to her doctor and take the new risk assessment test as part of her complete breast

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- a baby, first child
- a breast biopsy

Answers to these questions allow your doctor to ev your risk. Basically, you're given a number that estimate chances of getting breast cancer over the next five ye you're 35 or older and your number is 1.7 or higher, yo considered at high risk for breast cancer. Please reme that *this does not mean* you will get breast cancer, onl your risk is higher than average. Most women will get of less than 1.7.

Why would I want to know if I'm at high risk?

It's natural to wonder if you would even *want* to if you're at high risk or not. But today there *is* some you can do.



to your doctor about Nolvadex.

e first time, there is a *clinically proven* way for many at high risk of developing breast cancer to signifi- reduce that risk: Nolvadex Tablets.

oof? In a landmark study of women 35 and older at sk for breast cancer, women who took Nolvadex had wer breast cancers than women taking sugar pills. ex decreases but doesn't eliminate the risk of breast and didn't show an increase in survival.

dex isn't for every woman at high risk. In the women taking Nolvadex were 2 to 3 times more o develop uterine cancer or blood clots in the lung s, although each of these occurred in less than 1% of women. Women with a history of blood clots should not take Nolvadex. Stroke, cataracts, and cataract surgery were more common with Nolvadex. Most women experience some level of hot flashes and vaginal discharge. **Pregnant women or women planning on becoming pregnant soon should not take Nolvadex.** You and your doctor must carefully discuss whether the potential benefit of Nolvadex outweighs these potential side effects.

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Please see important information on adjacent page.

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Patient Information about NOLVADEX® (tamoxifen citrate) Tablets

(Nol´ va dex)

for Breast Cancer Treatment and Reduction in the Incidence of Breast Cancer

Generic Name: Tamoxifen (ta-MOX-i-fen)

Please read this information carefully before you begin taking NOLVADEX. It is important to read this information each time your prescription is filled or refilled in case new information is available. This summary does not tell you everything about NOLVADEX. Your health care professional is the best source of information about this medicine. You should talk with him or her before you begin taking NOLVADEX and at regular checkups. In addition, the professional package insert contains more detailed information on NOLVADEX.

WHAT ARE THE MOST IMPORTANT THINGS I SHOULD KNOW ABOUT NOLVADEX?

NOLVADEX has been shown to help women with advanced breast cancer and in clinical trials of over 30,000 women with early breast cancer it has been shown to reduce the risk of recurrence. Also in a trial of 13,000 women at high risk of breast cancer, NOLVADEX reduced the risk of developing the disease.

Like all medicines, NOLVADEX has some side effects. Most are mild and relate to its hormonal mode of action. NOLVADEX can increase the risk of some serious and potentially life-threatening conditions, including uterine cancer, blood clots, and stroke. It can also increase the risk of getting cataracts or of needing cataract surgery.

If you experience symptoms of any of these, tell your doctor **immediately** (see "What should I avoid or do while taking NOLVADEX?). You and your doctor must carefully discuss your personal medical conditions, history, and preferences to decide whether the good NOLVADEX may do for you outweighs its potential risks. If you and your doctor decide that NOLVADEX therapy is right for you, you should look for symptoms indicating you might be experiencing one of the known risks with NOLVADEX.

WHAT IS NOLVADEX?

- NOLVADEX is a prescription medicine used to reduce the risk of getting breast cancer in women who have a high risk of getting breast cancer.
- NOLVADEX is used to treat advanced breast cancer in women and men.
- NOLVADEX is used to reduce the recurrence of breast cancer in women who have had surgery and/or radiation therapy to treat early breast cancer. NOLVADEX is also used in women with breast cancer who are at risk of developing a second breast cancer in the opposite breast.

HOW DOES NOLVADEX WORK?

NOLVADEX belongs to a group of medicines called anti-estrogens. Anti-estrogens work by blocking the effects of the hormone estrogen in the body. Estrogen may cause the growth of some types of breast tumors. NOLVADEX may block the growth of tumors that respond to estrogen.

WHO SHOULD NOT TAKE NOLVADEX?

- You should not take NOLVADEX to reduce the risk of getting breast cancer if you have ever had blood clots or if you develop blood clots that require medical treatment. However, if you are taking NOLVADEX for treatment of early or advanced breast cancer, the benefits of NOLVADEX may outweigh the risks associated with developing new blood clots. Your health care professional can assist you in deciding whether NOLVADEX is right for you.
- You should not take NOLVADEX if you are taking medicines to thin your blood (anticoagulants) like warfarin (Coumadin®*).
- You should not take NOLVADEX if you plan to become pregnant while taking NOLVADEX or during the two months after you stop taking it because NOLVADEX may harm your unborn child. [illegible] NOLVADEX [illegible] become pregnant [illegible]. Please talk with your doctor about birth control precautions if you are capable of becoming pregnant while taking NOLVADEX during a menstrual period. [illegible] regular periods you should have a negative pregnancy test before beginning to take NOLVADEX.
- You should not take NOLVADEX if you are breastfeeding.
- You should not take NOLVADEX if you have had an allergic reaction to NOLVADEX or tamoxifen chemical name).

NOLVADEX® (tamoxifen citrate) Tablets

- NOLVADEX is not known to reduce the risk of breast cancer in women with changes in breast cancer genes (BRCA1 or BRCA2).
- You should not take NOLVADEX to decrease the chance of getting breast cancer if you are less than age 35, because NOLVADEX has not been tested in younger women.
- You should not take NOLVADEX to reduce the risk of breast cancer unless you are at high risk of getting breast cancer. Certain conditions put women at high risk and it is possible to calculate this risk for any woman. Breast cancer risk assessment tools to help calculate your risk of breast cancer have been developed and are available to your health care professional. You should discuss your risks with your health care professional.
- Children should not take NOLVADEX because treatment for them has not been sufficiently studied.

HOW SHOULD I TAKE NOLVADEX?

- You will take NOLVADEX differently, depending on your diagnosis.

For treatment of breast cancer in adult women and men, the usual dose is 20-40 mg a day. Take the tablets once or twice a day depending on the tablet strength prescribed. If your doctor has prescribed a different dose, do not change it unless he or she tells you to do so. For women with early breast cancer, NOLVADEX should be taken for 5 years. For women with advanced cancer, NOLVADEX should be taken until your doctor feels it is no longer indicated.

For reduction of the risk of breast cancer, the usual dose is 20 mg a day, for five years.

- Do not stop taking your tablets unless your doctor tells you to do so.

ARE THERE OTHER IMPORTANT FACTORS TO CONSIDER BEFORE TAKING NOLVADEX?

- Tell your doctor if you have ever had blood clots that required medical treatment.
- Because NOLVADEX may affect how other medicines work, always tell your doctor if you are taking any other prescription or non-prescription (over-the-counter) medications, particularly if you are taking warfarin to thin your blood.

WHAT SHOULD I DO WHILE TAKING NOLVADEX?

- If you see a health care professional who is new to you (an emergency room doctor, another doctor in the practice), tell him or her that you take NOLVADEX.
- If you are taking NOLVADEX to reduce your risk of getting breast cancer, you should know that NOLVADEX does not prevent all breast cancers. While you are taking NOLVADEX and in keeping with your doctor's recommendation, you should have annual gynecological checkups which should include breast exams and mammograms. If breast cancer occurs, there is no guarantee that it will be detected at an early stage. This is why it is important to continue with regular checkups.

WHAT ARE THE POSSIBLE SIDE EFFECTS OF NOLVADEX?

The most common side effects reported with NOLVADEX are: hot flashes; vaginal discharge or bleeding; and menstrual irregularities (these side effects may be mild or may be a sign of a more serious side effect). Women may experience hair loss or skin rashes; however, hair loss is uncommon and is usually mild

A rare but serious side effect of NOLVADEX is a blood clot in the veins. Blood clots stop the flow of blood and can cause serious medical problems, disability or death. Women who take NOLVADEX are at increased risk for developing blood clots in the lungs and legs. Some women may develop more than one blood clot, even if NOLVADEX is stopped. Women may also have complications from treating the clot, such as bleeding from thinning the blood too much. Symptoms of a blood clot in the lungs may include sudden chest pain, shortness of breath or coughing up blood. Symptoms of a blood clot in the legs are pain or swelling in the calves. A blood clot in the legs may move to the lungs. If you experience any of these symptoms of a blood clot, contact your doctor immediately.

NOLVADEX increases the chance of having a stroke, which can cause serious medical problems, disability, or death. If you experience any symptoms of stroke, such as weakness, difficulty talking or talking, or numbness, contact your doctor immediately

NOLVADEX increases the chance of changes occurring in the lining of your uterus (endometrium), which can be serious and could include cancer of the uterus. If you have not had a hysterectomy (removal of the uterus), it is important for you to contact your doctor immediately if you experience any

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unusual vaginal discharge, vaginal bleeding, or men irregularities; or pain or pressure in the pelvis (lower ach). These may be caused by changes to the lining o uterus (endometrium). It is important to bring them t doctor's attention without delay as they can occasi indicate the start of something more serious, and include cancer of the uterus or other changes to the u

NOLVADEX may cause cataracts or changes to parts eye known as the cornea or retina. NOLVADEX can in the chance of needing cataract surgery, and can cause clots in the veins of the eye. NOLVADEX can result in di in distinguishing different colors. If you experienc changes in your vision, tell your doctor immediately.

Rare side effects, which may be serious, include certai problems such as jaundice (which may be seen as yel of the whites of the eyes).

If you are a woman receiving NOLVADEX for treatm advanced breast cancer, and you experience excessive n vomiting or thirst, tell your doctor immediately. Thi mean that there are changes in the amount of calcium i blood (hypercalcemia). Your doctor will evaluate this.

In patients with breast cancer, a temporary increase in t of the tumor may occur and sometimes results in r aches/bone pain and skin redness. This condition may shortly after starting NOLVADEX and may be associated good response to treatment.

Many of these side effects happen only rarely. Howeve should contact your doctor if you think you have any o or any other problems with your NOLVADEX. Some side of NOLVADEX may become apparent soon after starti drug, but others may first appear at any time during the

This summary does not include all possible side effect NOLVADEX. It is important to talk to your health care p sional about possible side effects. If you want to read ask your doctor or pharmacist to give you the profes labeling.

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Do not take your tablets after the expiration date on th tainer. Be sure that any discarded tablets are out of the of children.

This leaflet provides you with a summary of information NOLVADEX. Medicines are sometimes prescribed fo other than those listed. NOLVADEX has been pres specifically for you by your doctor. Do not give your me to anyone else, even if they have a similar condition, be it may harm them.

If you have any questions or concerns, contact your do pharmacist. Your pharmacist also has a longer leaflet NOLVADEX written for health care professionals that y ask to read. For more information about NOLVADEX or cancer, call 1-800-34 LIFE 4.

Rev T

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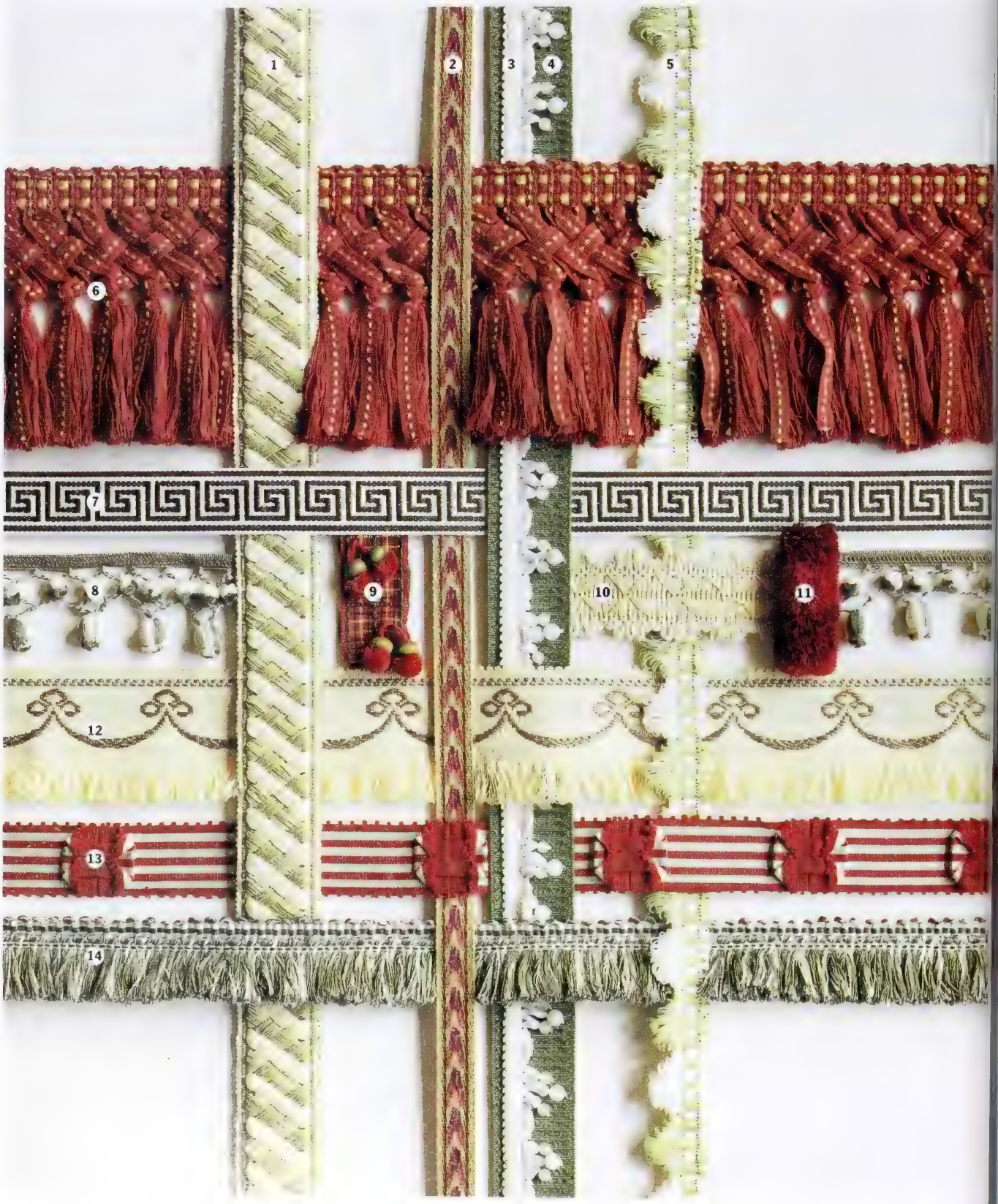
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This season, trim your curtains as well as your tree By Elizabeth Mayhew



1. Braided [illegible] House. 2. Silk and chenille tape from M & J Décor. 3. Pale jade beads dangle from Scalam[illegible] borne & Little's green braid has horizontal chenille ribs. 5. Linen fan-edged trim by Colefax & [illegible]'s [illegible]led cotton braid. 7. Classic Greek key pattern from Clarence House. 8. Chelsea Editions' c[illegible]. Wooden-topped pom-poms adorn Nobilis's plaid. 10. Kravet's South African braid. 11. Fuzzy woo[illegible]oms of red from Brunschwig & Fils. 12. Houlès trim has a garland motif. 13. Candy cane [illegible] rosettes from Scalamandré. 14. Moss-colored fringe from Lee Jofa.


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1. [illegible]tion tape from Sanderson. 2. Rogers & Goffigon's crisscrossed natural linen. 3. Greek key pattern [illegible] Décor. 4. Stitched wool leopard print from Clarence House. 5. & 6. Double-sided fringe; pink [illegible], both from Designers Guild. 7. Scalamandré's dot and tassel silk trim. 8. Wide linen basket weave from [illegible]. 9. Fuchsia jacquard trim from Donghia. 10. M & J Décor's cord woven from three shades of blu[illegible] Donghia's acid green fringe. 12. Cotton pom-pom fringe from Sanderson.


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PATHWAYS TO PEACE

A revival of labyrinths, circuits laid out for contemplative walking, began in churcl a few years ago. Now the ancient concept has been embraced by home gardener

By Sara Solovitch



The circles of this labyrinth outside Philadelphia, swirling through a grove of trees, bloom in March with 3,000 daffodi

Early one morning, as fog hovered over the coastal community of Aptos, California, a group of twelve women and one man met behind a massive set of Balinese temple doors, removed their shoes and socks and, one by one, entered the labyrinth in Linda Powel's garden. Stone statues of gods and goddesses stood watch as we—for I was among the group—walked in silence, back and forth, in and out. Along the way we brushed against towering sunflowers and hollyhocks, and the feel of our feet sinking into the thick carpet of chamomile was almost as delicious as the herb's apple fragrance wafting through the air.

In joining the group that chilly morning, I was participating in an ancient ritual. The labyrinth has been a gateway to the spirit for thousands of years. Historians speculate that centuries ago fishermen in Sweden walked labyrinths to help them decide when to go to sea, and that pre-Christian agrarian societies used them in fertility rites. During the Middle Ages, circling the labyrinth inside Chartres Cathedral was symbolic of making a pilgrimage to Jerusalem.

Once again labyrinths are emerging as a symbol of spiritual power. A revival that began several years ago in the nation's churches has grown to schools and prison yards, to the grounds of hospitals and hospices. More recently labyrinths have moved into the backyard, transforming backyards into lush, hushed spaces where walkers go round and round in circles, and exit clearheaded. The labyrinth has been called a Western mandala, a primordial pattern that induces contemplation; the mind quiets, the breath slows, time stretches.

Unlike a maze, whose intent is to confound with multiple routes, the labyrinth offers a single winding path leading to one central point. There are no forks in the road. The lesson is simple: As long as you persist, you will reach your destination. But as Powel warns visitors to her garden, you must be prepared for surprises. A path that seems to be going toward the exit may abruptly send you back toward the center.

Labyrinths tend to follow a few basic designs. A pattern developed during the Middle Ages has eleven concentric rings, or circuits. But most labyrinths are seven-circuit affairs based on a design that goes back at least 3,200 years and is usually referred to as classical, or Cretan. The name comes from 2,500-year-old coins discovered by archaeologists on the island of Crete at the beginning of this century and imprinted with a seven-circuit labyrinth.

Hundreds of classical labyrinths have been found throughout the world in Europe, Egypt, India, Peru, Iceland and North America. One of the earliest known Christian examples, on a wall of the cathedral in Lucca, Italy, was carved into the stone in the 9th century—apparently meant for communicants to trace with their fingers before entering the sacred space, to quiet their minds.

"So many people today are searching for symbols to give meaning to their lives," says the Reverend Laurel


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"While you're walking the path, making the turns, you hear your mind clicking away. Then it quiets, usually by the time you reach the center"

Artress, a priest at Grace Episcopal Cathedral in San Francisco. "The labyrinth is a deeply intuitive tool, especially helpful for people who have trouble quieting their minds. It gives you a container with clear boundaries, a place to reflect. While you're walking the path, making the turns, you hear your mind clicking away. Then it quiets, usually by the time you reach the center."

Artress's book, *Walking a Sacred Path: Rediscovering the Labyrinth as a Spiritual Tool* (Riverhead Books, $11), tells the historical background behind labyrinths and how to use them. Artress also leads workshops. Six years ago Linda Powel of Aptos, an artist and psychotherapist, took one and soon found herself dreaming about labyrinths. A few months later, when she began looking for a house to buy, it dawned on her that she was paying more attention to the yards than to the houses themselves. Before she went to contract she determined that her new backyard was big enough for a labyrinth. Immediately after moving in, she began marking circuits, bringing in soil to fill the paths, planting them with chamomile and thyme. A stand of Australian tea trees separates the garden from the house, and a hedge of pittisporum makes a thick wall between Powel's house and her neighbor's.

With flowers and shrubs, paths planted with herbs, and a rose-twined gazebo at its center, Powel's labyrinth is as much garden as circuit. It differs from the traditional examples built just a few years ago with patterns laid out simply with stones, painted on floors, or mown in fields and grassy parks.

Powel's labyrinth was misty at sunrise, and an atmosphere of reverence seemed to surround our journey through the circuits, even as the sound of rush hour traffic filtered up from a nearby street. To me the twists and turns resembled the Milky Way, or possibly, the swirls of my own fingertip, but Powel told us that hers was modeled after the 13th-century rosette-patterned labyrinth in the cathedral at Chartres.

When she said Chartres, I was surprised. I had visited the cathedral once many years ago, and remembered how awestruck I was by the Gothic arches and the beauty of the stained-glass windows. But a labyrinth? I must have missed it.

Most people do. Though the Chartres labyrinth, made of tan quarry stone with black stones marking the path, fills the entire width of the nave, 42 feet across, it is almost completely hidden by portable chairs. Now, however, after centuries of disuse, the labyrinth's fame has been revived, thanks largely to the efforts of the Reverend Artress, who traveled to Chartres in 1991 intending to walk it. When she found 256 chairs covering the stone pattern she pushed them aside and measured the dimensions so that she could duplicate the circuits back in San Francisco at her cathedral. Chairs still hide the stones, except for brief periods during May, when Artress holds workshops there. Especially at the summer solstice, when thousands of pilgrims from around the world.

Understandably, Artress is a proponent of the elev circuit pattern, but Marty Cain, an environmental sculp and one of the best-known labyrinth designers in No America, prefers the older form with seven circuits. "The something about seeing the classical pattern," says Cain, v has designed and built eighty permanent labyrinths in lo tions ranging from small suburban gardens in Pennsylva and New York to large estates in Vermont, western Cana and Scotland. "It evokes some form of ancient memory."

Patricia Kirtley Henderson, a psychotherapist, ca Cain when she decided to build a labyrinth on the one-an half-acre property of her Wellness Center in Forest, Virgi near Lynchburg. Henderson's labyrinth is unusually large- 62 feet in diameter, its pathways are wide enough for cou to stroll side by side—and lush. Wisteria climbs an arbo the entrance; lavender plants and butterfly bushes make a matic backdrop around the outside. The seven circuits planted with dwarf spruces and bonsai trees.

Henderson is part of a growing, informal network welcome enthusiasts traveling the country and even the w to walk labyrinths. These modern pilgrims are aided in t search by Artress's organization, Veriditas, The World-W Labyrinth Project, which lists nearly three hundred labyrin on its Web site (www.gracecathedral.org).

Another Cain client, Catheryn Garfield, has create idyllic retreat for herself and a few special friends in a sub of Philadelphia. Her labyrinth, set in the midst of a grove, seven circuits delineated by hundreds of liriope plants. "I summer I weeded the entire labyrinth," says Garfield. "It t me two weeks and it was a labor of love. But now the liri has grown so dense it doesn't allow many weeds to surviv really don't have to worry about it anymore." The liriope h tiny lavender flowers in late summer and purple berrie autumn, but Garfield's labyrinth is at its most spectacula March, when 3,000 daffodils burst into sunny bloom. They followed in April by another show—purple streams of hyaci

Although Garfield's labyrinth is open only to her c friends, Linda Powel's is registered with Artress's organizat and she has been receiving calls and visits from tourists p ing through California. She encourages them all to make journey through her garden barefoot because, she says, "Pe really need to get their feet on Mother Earth." As my toes gled in the wet, cool chamomile, I understood why. Each walked at her own pace, in her own style. Some of us skip through the paths, but many plodded, placing one foot slo methodically, thoughtfully in front of the other. The labyr had grounded us. ■

Sara Solovitch, who lives near the Pacific Ocean with her husband and three sons, writes a weekly column for the San J Mercury News.


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STELLAR STERLING

Behind the scenes at Christofle, the 170-year-old French silver company

By Christopher Petkanas



Shown in two stages of production, Christofle's clover-handled Renaissance flatware is not from the company's early years, as the pattern's 19th-century-style openwork ornamentation might suggest; in fact, it was designed in 1970. The block of mastic texture of wax and pitch, is used to maintain the shape of holl[ow] h[ollow] chasing, or indenting.

A Saint Laurent-clad woman walk purposefully into the Christofle flags on Paris's rue Royale recently, clutch a Polaroid of an imposing Art Nouv silver and crystal Christofle chande that had been in her family for four g erations. When she explained that wanted four chandeliers just like it, for each of her children, the salescl took down the extravagant order a it were for nothing more than a h dozen dessert forks. While this mi not exactly be business as usual for old-guard French silver company, it d indeed have a history of meeting extr agant demands.

Christofle's is a lovingly nurtur strictly (and expensively) maintai culture of craftsmanship. Thirty h workers, many in white smocks that g them the romantic air of medieval a sans, are employed in the compar Haute Orfevrerie plant in Saint-De in the immediate suburbs of Paris. C ers, chasers, solderers, embossers, gravers, and polishers share space w planishers (men who draw out c metal sheets on steel anvils with h mers) and spinners (those who shap on wooden "clamps," or molds, fixe lathes). More than forty hours go i the making of a 4½-cup gourd-sha Courge teapot or an 11½-inch-h three-armed Soleil candelabra. T techniques are the same ones Christ craftsmen have used to fashion armo plates and tumblers for King Lo Philippe's chateau in Eu, the nearly 1 foot allegorical centerpiece Napoleo commissioned for the Tuileries pal and the 45,000 pieces of Art Deco verplate ordered for the legendary N *mandie* luxury liner. Some 1,000 hist pieces of Christofle silver are on v at the firm's Saint-Denis museum, easy ten-minute Metro ride from P Museum visits are by appointment.



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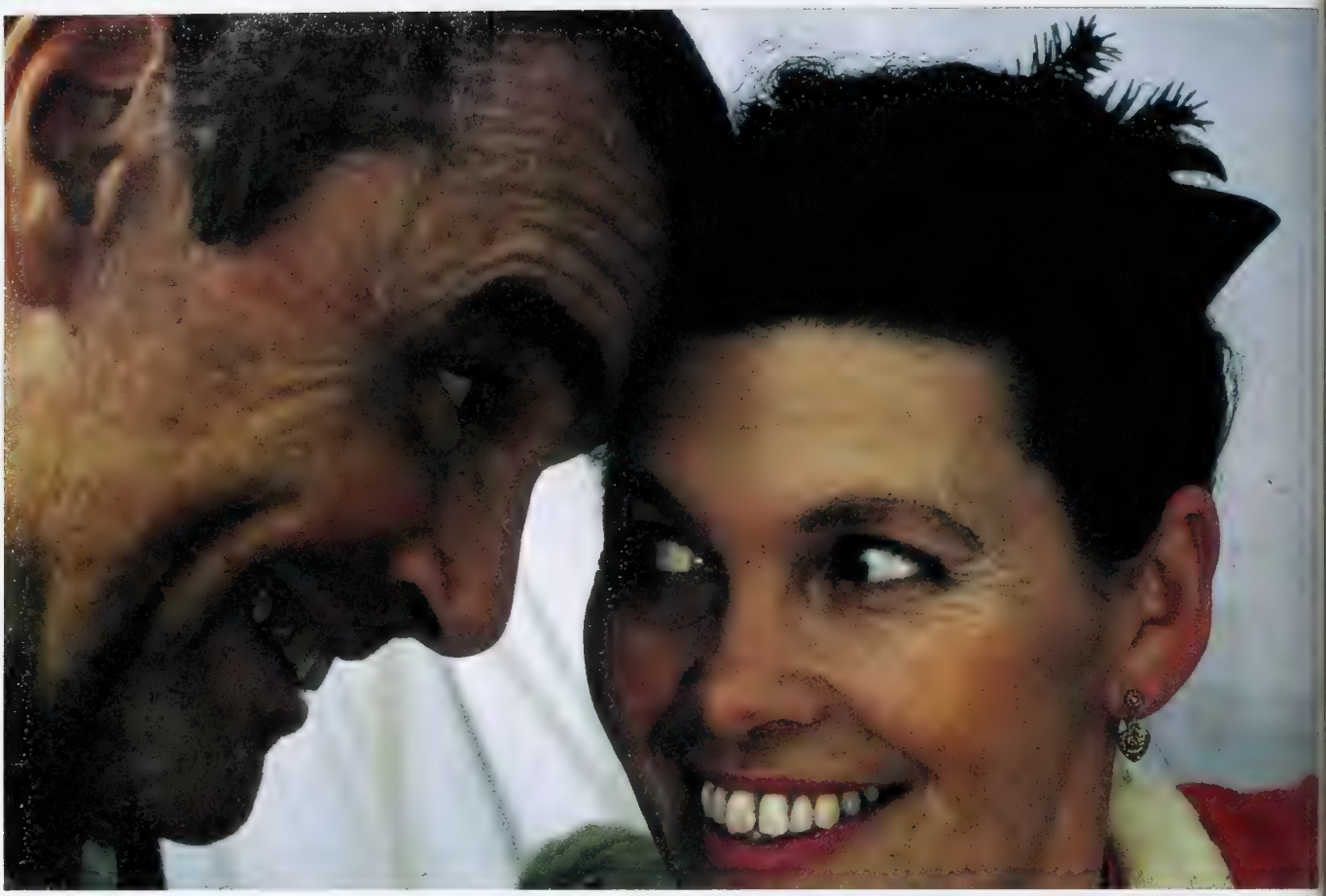
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cern in 1830. "Sterling is not 100
cent silver. All-silver cutlery woul
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another metal, say .25 percent cop
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qualify as sterling. In countries like
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Borletti calls "exfoliation," a prob
that dogs inferior silverplate, causi
to shed its covering like a skin.

The firm employs a team of ter
house designers for continuity and
occasional outsider, such as coutu
Christian Lacroix. Musée d'Orsay ar
tect Gae Aulenti is currently worl
on prototypes for a collection. Says
letti: "Hopefully, we're in the busine
creating future classics." ■

Sterling in the making, top, left to right: Wooden molds are attach to a lathe for a shaping process called spinning; in the foreground four stages in the fabrication of Courge teapot. A chaser adds detai a pair of tray handles. Since meta becomes hard and brittle during spinning, it is periodically anneal at 600 degrees centigrade. Using rounded wooden tools, a spinner sha metal against a rapidly turning for A chaser brings a tray to life. Chas a Courge teapot, with a coffeepot the same pattern in foreground.


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HOUSE OF MIRTH

Christmas was only part of it—finding enchantment in the everyday was a lifelong gift of designers Charles and Ray Eames

By Christine Pittel

On Christmas Eve fifty years ago, Charles and Ray Eames moved into the house that was meant to change the way Americans build. Framed in steel rather than wood and raised in hours instead of weeks, the house was in essence a kit of parts ordered off the shelf, and it was planned to enclose the largest volume of space with the least amount of materials. Along with an adjacent studio, it was both laboratory and living quarters for this couple who never drew a line between art and life. Their brand of clear-sighted modernism, which always embraced a down-to-earth humanity, is currently the subject of a show running at the Cooper-Hewitt National Design Museum in New York—"The Work of Charles and Ray Eames: A Legacy of Invention."

Still standing on its grassy bluff overlooking the Pacific, the Eameses' bold, industry-bred house may have been a thesis incarnate, conceived to advance the principle of low-cost, high-quality housing. But for the designers that first Christmas, the o steel trusses meant that ornaments could jump off the tree to h from the 17-foot-high living room ceiling while a constellatio large crepe-paper spheres in bright red, green, and blue also h ered overhead. With Charles and Ray's talent for enjoyment eye for the intriguing object, the whole house was their tree, it would remain the playground of their im nation for many years to come.



"This steel-framed icon is our fam homestead," says Charles's only child, Lu Eames. "He would gather my children arou him and tell them a story, illustrating it wit Pentel on a large sheet of paper as he w along. Ray would let my daughter go throu her hoard of ribbons. One year they carrie lot of large cardboard boxes into the studio showed the kids how to pile them up into w and forts. Then Charles grabbed a rope

Charle she sporting twigs of evergreen in her hair on Christmas morning, 1966 (top). al sliding doors open the Eameses' house and studio to the garden.



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Eames-style celebrations, from top: Toys hang from the ceiling and candles march across tatami mats on the couple's first Christmas in the house. Graphic gifts, 1949. Later on, the three-arm candelabrum became the only constant in Ray's ever-changing Christmas arrangements, joined here in 1977 by a folk art black bird.

hung from the ceiling and swung right across the room into a wall they just finished and set all the boxes flying."

Charles was ahead of the crowd when it came to presents. "He always brought us the latest [illegible]dget," says Eames Demetrios, one of his five grandc[illegible]ldren. "We were the first kids on the block to have a [illegible] Balls, an Etch-A-Sketch, and bubble wrap that [illegible] the saltwater terrariums, spinning [illegible] beautifully wrapped broken alarm clocks for the ki[illegible]

"Every day was Christmas, [illegible] You walked into the house at any time and it looke[illegible] the holidays, with all the colors, shapes, and arrangements." For Ray, [illegible] was trained as a painter, the house was simply a big th[illegible] dimensional canvas, starting with the colors she chose fo[illegible] Mondrian-esque facade. The interior was a walk-thro[illegible] tableau. Any flat surface was fair game, and the crystal ca[illegible] labrum that unexpectedly stood on the living room floor was[illegible] perennial star of a constantly changing still life. At Christ[illegible] white candles might emerge from a balsam wreath decked [illegible] shiny red balls or light the way for a caravan of wooden anim[illegible] Cherished collections—Kachina dolls, Japanese wooden co[illegible] vintage buttons, heart-shaped lockets, toy trains—prolifer[illegible] over the years. When architect Robert Venturi first visited [illegible] house, he lauded the "good old Victorian clutter"—surpri[illegible] for a modernist. But the profusion was premeditated and pre[illegible] Even the most ordinary objects got special treatment. As gra[illegible] artist Lou Danziger once observed, "If you opened Ray's dr[illegible] and saw two pencils, they would be in perfect relationsh[illegible] each other."

Everything Ray touched turned to delight. Her tablesc[illegible] were legendary. On Christmas mornings, Charles sat down [illegible] candlelit array of tidbits in unmatched blue-and-white Chi[illegible] dishes, and a loaf of good bread. Others might keep the Japa[illegible] tea bowls and horn spoons on the shelf, but here everything [illegible] used and appreciated.

"Who ever looked at spools of thread before they poi[illegible] to them?" says graphic artist Deborah Sussman, who spent y[illegible] in the Eames office, referring to one of the images on t[illegible] House of Cards, a deck designed for children to build into t[illegible] ers. "That made you regard spools of thread differently for[illegible] rest of your life." Ray, with her artist's eye, saw abstractly [illegible] arranged everything around her into compositions, taking[illegible] utmost care in wrapping even the simplest gift. "She colle[illegible] ribbons from all over the world," remembers colorist Tina Be[illegible] who sat next to Ray in the Eames office. "There was dou[illegible] sided satin, velvet, and grosgrain with stripes or dots. Then [illegible] had the most extraordinary papers—brilliant foils, or [illegible] orangey-red paper used to line Chinese tea chests, or handm[illegible] Japanese papers embedded with fragments of leaves and gr[illegible] In return, people would go all out in wrapping their present[illegible] Ray. But then the gift would look so beautiful that she coul[illegible] bear to unwrap it. She was notorious for keeping all sorts of p[illegible] ages around, unopened, for years.

"What Charles and Ray did goes beyond decorating," his daughter, Lucia. "It was all about expressing, enhancing, honoring the human spirit. Their employees were like fa[illegible] and eventually their family grew to include the whole wo[illegible] These pioneering modernists reached out through their fu[illegible] ture, films, and exhibitions and made their own home into a [illegible] ebration of their rich and inquisitive life. Their heirs have [illegible] the house basically as it was when Ray died in 1988, ten yea[illegible] the day after Charles. "But we don't just want to cover it [illegible] Saran Wrap," says grandson Eames Demetrios, who carrie[illegible] the activities of the Eames Office in the adjacent studio a[illegible] forging ahead into new territory, producing CD-ROMs. [illegible] want to share their legacy and make sure the house survive[illegible] at least fifty more years." ■



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A VERY MODERN VICTORIAN

The multitalented British architect and designer E.W. Godwin, mikado of the Aesthetic Movement, at last gets his due in a rich new exhibition

By Martin Filler





When Queen Victoria was at the zenith of her reign, there was one man to see in London if you wanted to live at the upper limit of contemporary high style. Celebrity tastemakers like the professional beauty and royal courtesan Lillie Langtry, the artist and social gadfly James McNeill Whistler, and the playwright and wit Oscar Wilde all flocked to their friend E.W. Godwin to do up their houses. Thanks to Godwin, the quiet Chelsea enclave of Tite Street—where he built Whistler's home and studio, designed another for the painter Frank Miles, and decorated Wilde's house—became Right Street for the leaders of the Aesthetic Movement. That artistic philosophy proposed that every aspect of daily life should be glorified through art. As Wilde wrote to his decorator when his interiors were finished, "Each chair is a sonnet in ivory, and the table is a masterpiece in pearl." Such rhapsodizing notwithstanding, Godwin was eminently practical. "It is essential," he wrote, "that the common objects of everyday life should be quiet, simple, and unobtrusive in their beauty."

Aside from his arty and often risqué friends, some of Godwin's patrons were extremely grand—like Princess Louise (amateur-artist daughter of Victoria and Albert, for whom he built a studio in Kensington Palace Gardens) and Prince Esterhazy in Vienna. All were assured of receiving the very latest word in stylish taste, but with the added cachet of artistic excellence that was a hallmark of the Aesthetic Movement. Yet despite all his high connections, Godwin failed to prosper. He was a terrible businessman who often went over budget on his commissions, as well as an argumentative and litigious partner who fell out with many of his collaborators.

His unconventional private life was no help to him professionally, either. An energetic womanizer, he was nicknamed "the wicked Earl" and conducted a scandalous six-year affair with the period's most celebrated actress, Ellen Terry, by whom he fathered two illegitimate children (one of whom, Edward Gordon Craig, grew up to become a pioneer of modern stage design). Godwin's early death in 1886 at the age of 53 gave him no time to secure his legacy for >





E.W. Godwin's output included, clockwise from to Miles house, London, 1878; glazed ceramic til for Minton and Hollins, c. 1881; ebonized mahoga and brass sideboc for William Watt c. 1877; Sparrow and Bamboo wallpaper for Jeff and Co., 1872; design for Bambo wallpaper, 1872.

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posterity in the way his more focused and longer-lived contemporary William Morris did.

Long known only to design specialists, this hugely gifted character is finally the subject of the wider attention he deserves. "E.W. Godwin: Aesthetic Movement Architect and Designer," on view at New York's Bard Graduate Center for Studies in the Decorative Arts from November 18 through February 27, 2000, collects more than 150 works in many mediums—including architectural drawings, ceramics, costume sketches, fabrics, furniture, stage designs, and wallpaper—that reconfirm him as a polymath of immense importance. The show was curated by the Bard Graduate Center's founder and director, the art historian Susan Weber Soros. She edited the superb catalog and is also bringing out a companion volume, *The Secular Furniture of E.W. Godwin* (both Yale). "I was first attracted to Godwin's modernist furniture," she recalls, "but as I started digging deeper I realized he was also the consummate commercial designer. Though he is best known for his Anglo-Japanese schemes, he worked in all the different eclectic styles that popular taste demanded—Gothic Revival, Queen Anne, Old English, Jacobean—and combined them in new and original ways. He was a terrific, protean character: an antiquary and a reformer, an architectural journalist and a theatrical producer. And his clients are absolutely fascinating."

At a time when the typical Victorian interior was suffocated under heavy layers of mass-produced goods, Godwin dared to strip away the claustrophobic clutter. He favored walls painted in pale, solid colors (rather than papered in dark patterns) and bare wood floors afloat with Persian rugs (rather than covered with thick wall-to-wall carpets). To promote more hygienic interiors, he wrote, "We require first that furniture be well lifted from the floor (thereby eliminating dust-catchers) and that it be as light as is consistent with real strength.

Look gantly c pared-d one can see wher

Mackintosh, a generation younger, got many of his ideas. A in Godwin's comprehensive coordination of every aspect building and its furnishings—sometimes even including dress of its inhabitants—one finds a direct precursor of Fr Lloyd Wright's organic design, with the architect as conduc of a veritable symphony of harmonious details.

Godwin's sources of inspiration encompassed ev period of history and were international in scope. But he always most mesmerized by the mysterious east, and he di much as anyone to bring the principles of classical Japan design into the modern consciousness. Born in 1833, God was 20 when Japan was opened to foreign trade, and became a pioneering collector of Japanese blue-and-wh porcelain. By the late 1870s he moved from the Got Revival of his earlier work to the Anglo-Japanesque style t improbably but skillfully combined elements of the Eng medieval tradition, Chinese furniture of the Ming Dynasty, Japanese architecture. Godwin's imaginative designs, wh had little to do with authentic Japanese interiors, were freely inventive as Gilbert and Su van's *The Mikado*, the most popu expression of the period's Japanoma Long closed off from the industrial west, Japan seemed as artistica uncorrupted as England's des reformers imagined the Gothic Ag have been, a ready-made taste Uto of the sort the Aesthetic Movem hoped to bring abou home.

Godwin's cl identification with W was a central facto the designer's fall i obscurity soon after died. When Wilde prosecuted and jai for homosexuality 1895, the aesthetic he championed w into deep eclipse w him. Furthermore, very fashionable is ways doomed to beco very unfashionable short order, and new p erences made the G win style seem dat Freed now from the torting glass of fashi Godwin's exhilarat designs again seem fr and optimistic, rais the tenor of everyday to the level of high ar





Influences from many design cultures converged in Godwin's work, clockwise from bottom: Pine wardrobe, c. 1868; Queen Anne wallpaper, 1876; mahogany settee, c. 1869, all for William Watt; Peacock wallpaper, Jeffrey and Co., c. 1873.







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An international couple reconfigures a prewar kitchen space and makes room for visiting family

By Regina Schrambling

The buyers of this sprawling Manhattan coop in a 1929 building acquired a cramped, dark, and poorly renovated eat-in kitchen with a connecting maid's room—fine for the era of live-in help but impractical for a modern-day couple who cook their own meals and want to encourage visits from extended families in Sweden and Peru. They asked their architects, Becker + Pesce, to create an inviting and elegant kitchen and dining area and to carve out a comfortable bedroom for foreign visitors.

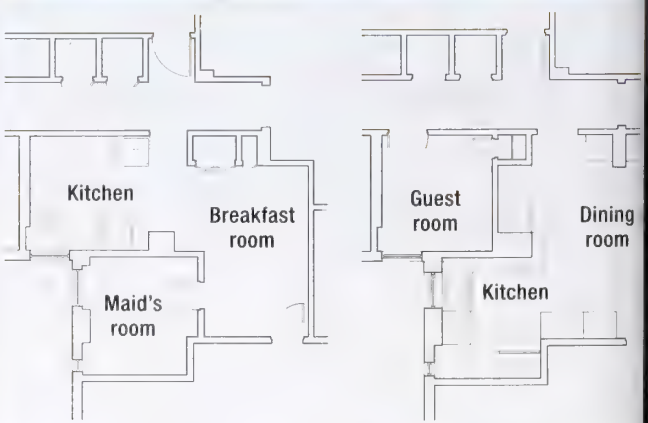
Becker + Pesce's ingenious solution was to turn the kitchen space into the guest room and make the maid's room the new kitchen. To create the guest quarters, the architects erected a wall between the old kitchen and its eat-in area, carving out a private 80-square-foot space. They moved the doorway so that the bedroom opens onto the apartment's central hallway—convenient to a full bathroom.



In the former maid's area, the architects designed an efficient kitchen using a Sub-Zero refrigerator, Magic Chef range, and an Asko dishwasher. (Because the kitchen is open to the dining area, they positioned the dishwasher so that it is not seen when sitting at the dining table.) A dropped ceiling was refitted with recessed lighting, and Woodmode pantry units were installed to provide storage. The owners chose Pergo laminate flooring from Sweden—not just for patriotic reasons. It fit smoothly over the uneven prewar floor, is easy to keep clean, and feels springily comfortable underfoot.

The dining area, formerly a casual eat-in space, now holds a table large enough for reunion dinners. Woodmode cabinets contain glassware and collectibles. In this same area, the owners have gained a furniture home office, with a fax machine hidden in a cabinet [illegible] and even a sly laundry room—a washer and dryer [illegible] in a polished wooden buffet. Guests' linens? No [illegible]





Rather than try to upgrade a dreary seventies kitchen (left), the new owners decided to move their cooking into the former maid's room (plans, above). Right: In the new kitchen, stove and sink stand side-by-side and two windows make the room bright. Top: The sleek dining area adjoins the kitchen but feels self-contained; office and washer/dryer are stowed in granite-topped cabinets.



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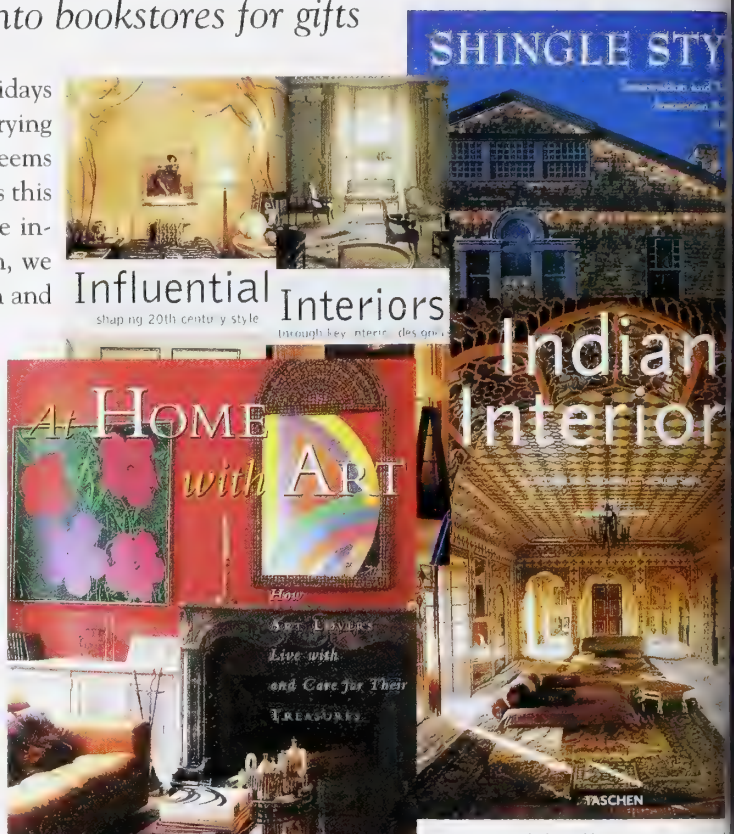
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SEASON'S READINGS

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If there is still joy to be found in gift-giving at the holidays (and there should be), it is in playing the match game—trying to find the perfect gift for each recipient, one that truly seems to suit his or her interests, taste, or curiosities. Nowhere is this process easier or more satisfying than with books. In the interest of helping you create inspired pairings this season, we have nominated our favorite new titles in interior design and architecture, gardening and cooking.

Perfect for the seasoned collector or just the artistically curious, *At Home with Art*, by Estelle Ellis, Caroline Seebohm, and Christopher Simon Sykes (Clarkson Potter, $50), takes us inside the houses and apartments of 44 collectors whose passions range from political posters to old master paintings. Through the stories of these individual collectors the authors examine the issues of living with, collecting, and decorating with art. The locations include artists' own homes, those of writers who collect art, couples who collect separately and together, and spaces that were designed specifically to house particular collections. Opening each section is the unexpected inspiration of an art-related poem; following each is a useful examination of how to frame, hang, or light art. The engaging narratives are compelling, drawing us into the story behind each collection, just as art critic John Russell explains that in a good installation, "paintings, drawings, and photographs come out into the room to greet us."

A similarly strong premise informs *Influential Interiors* by Suzanne Trocme (Clarkson Potter, $45), which sets out to survey the most important rooms and designers of this century. The emphasis is on living designers—everyone from Albert Hadley and John Saladino to Christian Liaigre and Philippe Starck. Unfortunately, designers of the past are given short shrift, and the organization and writing are somewhat haphazard and uneven. "Design Signatures," which could have been a useful device summarizing each style, exist only in some profiles; biographical timelines, another good idea, are done only for the deceased. The classifications and historical summaries are rather arbitrary as well. Nevertheless, the compilation of 24 key designers' work in one nicely produced volume still makes this a potentially useful reference.

The strength of the Taschen series on global style, of which *Indian Interiors* ($40) is the latest entry, derives from the eclecticism of the interiors. Rather than trying for a comprehensive historical survey of design and architecture in India, the author Sunil Sethi and photographer Deidi von Schaewen offer "a whiff of India," a tantalizing visual tour of homes in the broadest sense of the word. Encompassing everything from houseboats to intricately plastered nomadic huts to maharajas' palaces, along with a beach shack, a [illegible] preserved 1930s Art Deco palace, and [illegible] Le Corbusier, the range of dwellings covered one volume—and one country—is astonishing. While the text is sparse, the rich photographs underscore the author's hypothesis that Indians "abhor the rubber stamp of homogeneity. They build to express themselves, as a statement of personal identity."

A more conventional but still appealing architectural survey, *Shingle Styles* by Leland M. Roth, photographed by Bret Morgan (Abrams, $50), traces the roots of this distinctly American and thoroughly romantic architectural style from its inception in the 18th century through its heyday at the turn of the century to more contemporary interpretations by such architects as Robert Venturi and Robert A.M. Stern. Roth covers well-known buildings by McKim, Mead & White (the architects most closely associated with this style) but also explores fresh territory, including such idiosyncratic and less well-known examples as St. John's Church in Petaluma, California, by Ernest Coxhead, and the Airplane House, a surprisingly modern interpretation built in 1911 by Purcell & Elmslie. While the text is more scholarly than narrative—careful in outlining the genealogy of many of the key architectural firms, for example—Roth does a good job of explaining the genesis and antecedents of this once-again popular style. *Jill Kirchner*

Almost any gardener I know would welcome *Weeds of the Northern U.S. and Canada* by France Royer and Richard Dickinson (Lone Pine Publishing, $22). Although the old adage "a weed is simply a good plant in the wrong place" implies that growing things will find a niche in the right garden one day,



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some never should, such as the native water hemlock, "the most toxic plant in North America." At last, armed with pictures and descriptions of uninvited guests and areas where they are likely to show up, we can confidently accept the more benign visitors and eject the potential invaders. Every plant description comes with notes on seedling identification so that we can nip weeds in the bud. One caveat: Since this is a Canadian book I had trouble finding some of my pet thugs, either because my New Jersey garden is too far south or because the name by which I know them is neither Canadian English nor French. For example, I could not locate "sticky Willie" by that name, although "cleaver, bedstraw, *gaillet grateron*" and other unfamiliar monikers were listed. However, the book's clear pictures and the universal scientific names made it easy to find *Galium aparine*. I hope the authors and publisher will soon produce volumes for all USDA zones.

Before photography was invented, when European and American explorers searched the globe for rare and unusual plants, they used another means of documentation: Plants were carefully cut, arranged between sheets of paper, and pressed for storage. A new book, *The Pressed Plant*, by Andrea DiNoto and David Winter (Stewart, Tabori & Chang, $30), assembles great examples of this process, which transformed living leaves, stems, and flowers into exquisite "snapshots." Compressed and dessicated, these specimens have an eerie beauty like insects frozen in amber, and because some samples represent the last record of a vanishing species, they are all the more precious.

At the end of the 20th century we are experiencing a new age of plant exploration. A few nurserymen, venturing to temperate regions of the world, collect seeds of plant varieties largely unknown to Western horticulture. Often the goal of these adventurers is to preserve a threatened species by propagating it and distributing its progeny to gardeners. Daniel Hinkley, one of the crusaders, has made hundreds of "new" plants available through his nursery, Heronswood. Now in *The Explorer's Garden: Rare and Unusual Perennials* (Timber Press, $40), Hinkley celebrates the objects of his passion. The up-to-the-minute text, impeccably researched, is freely illustrated with handsome and enlightening photographs which include never-before-published members of the genus *Arisaema* (Jack-in-the-pulpit), several *Meconopsis* (Himalayan poppies), and electric blue *Corydalis* species. Plant collectors will be eager to have the book for its pictures alone, most by Lynne Harrison. Readers should be aware, however, that this is not a comprehensive reference or shopping guide, and that some of the cultural information is anecdotal.

While Hinkley's book celebrates many plants that are new to western horticulture, Graham Stuart Thomas draws attention to old familiar ones in *Treasured Perennials* (Sagapress, $40). Thomas begins with ferns, often omitted from books on herbaceous perennials. He reminds us not to banish them to a dark corner and suggests many other places for these handsome foliage plants. Later, when arguing the case for the archetypal bearded irises, he cites their "serene shape . . . fashioned" by placing two R capitals back to back. This book is endearing for its inclusion of so many tireless garden stalwarts, and a description that also fits the author who, in his ninth decade, is the gardens consultant to Britain's National Trust.

An English Garden in Provence by Natasha Spender (Harvill Press, $45) is the memoir of a garden maker, gardener, critic, and garden guest. Spender analyzes gardens and can recall their features in vivid detail, from those she knew as a child, to those of the luminaries she met after her marriage to the late poet Sir Stephen Spender. Although she spent half her life observing gardens in her native England, Spender's own garden was built around the vacation house she shared with Sir Stephen and their children in Provence. The trimmed hedges and plush lawns of England left their mark, but the agrarian landscape of southern France, with its gnarled olive trees and carpets of fallen apricot blossoms, is a stronger influence. The handsome volume is illustrated as if it were a formal version of a scrapbook with personal photos, postcardlike reproductions of paintings, quotes worth remember

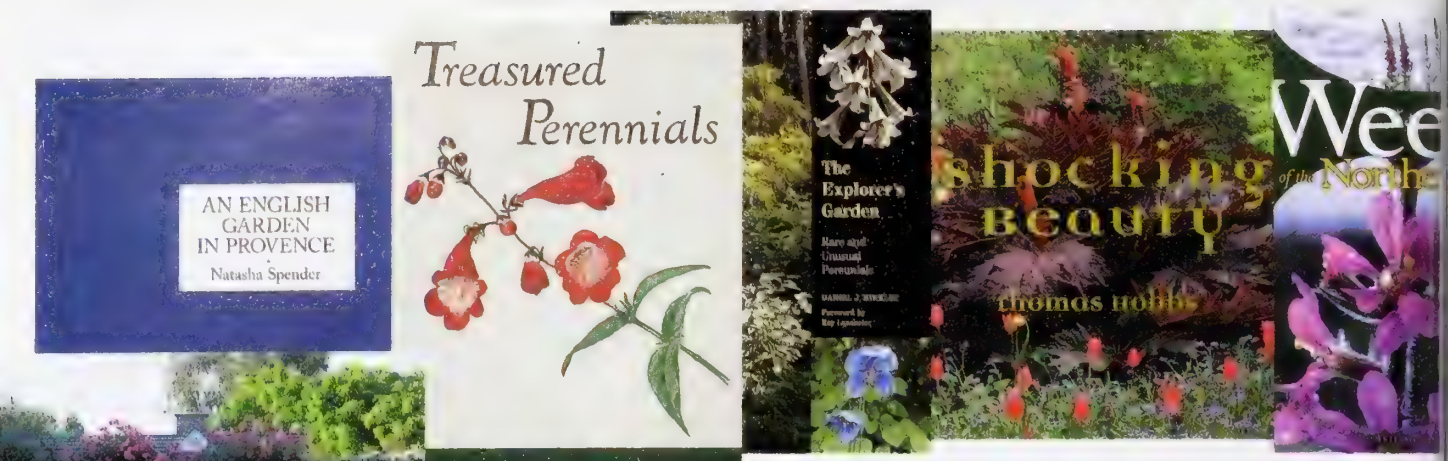


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ing, and correspondence from some of the artists and writers who visited the Spenders.

I wasn't shocked by floral designer Thomas Hobbs's *Shocking Beauty* (Periplus Editions, $35); I was delighted, although at first I thought the text seemed tacked on to the photographs. Captions provide the barest facts, and scattered pages of manuscript read like strings of single-sentence pronouncements, a kind of fortune-cookie prose: "Color is a powerful tool, and possible weapon, act accordingly," warns Hobbs. But I soon realized that these homilies are frank and sure affirmations from a young but very wise garden designer. Consider this directive: "By repeating a plant periodically a confidence comes through, as if you are saying to the observer, 'I know'." But my favorite advice is about not skimping on plants: "Planting heavy always looks better than trying to explain what your vision was meant to be." In the end, Thomas Hobbs's words are as empowering as the photographs of unexpected plant combinations, striking colors, and unconventional garden scenes. His confidence rubs off.

The title *Beautiful American Rose Gardens* is a bit inadequate for the book by Mary Tonetti Dorra (Clarkson Potter, $40), which is as much about the gardens' captivating owners as it is about their masterpieces or the objects of their passions. You will meet warm and welcoming folks in the chapter called "Blue Ribbons in Hunt Country," charming growers in "Confederate Roses in the Grand Manner," and daring rose rustlers. Dorra's text tells much about the single genus these Americans are devoted to—kinds of roses, their names, cultural advice, merits, and uses. The inherent charm of the roses and the appeal of their guardians—both shown in affecting photographs by Richard Felber—make this volume a perfect gift for us winter-weary gardeners. *Ken Druse*

With *The French Laundry Cookbook* (Artisan, $50), Thomas Keller joins the ranks of star chefs who have written big, beautiful books. And it's about time. Keller, owner and creator of the renowned French Laundry restaurant in Yountville, California, has—with the help of Susie Heller and Michael Ruhlman and the dazzling photography of Deborah Jones—finally brought the celebrated cuisine of his Napa Valley restaurant within reach of the home cook. There's plenty of practical advice: "Use lots of salt when blanching vegetables. A cup per gallon of water helps season them uniformly and prevents the color from leaching out." The recipes run the gamut from easy Parmesan crisps and garlic chips to more esoteric dishes like butter-poached Maine lobster with crea lobster broth and mascarpone-enriched orzo.

It's hard to resist a cookbook that promises *The I American Recipes 1999* (Houghton Mifflin, $26). A hund have been selected by Fran McCullough, a cook book ed and author, and Suzanne Hamlin, a journalist. Checking recipes from cookbooks, newspaper and magazine stories, Internet, and backs of food packages, they cooked up a sto The result: a great compendium of recipes as well as the tors' own helpful tips and comments.

An accomplished actress and the author of many w derful Indian cookbooks, Madhur Jaffrey has for the past years been combing the world for the best meatless dishes. result: *Madhur Jaffrey's World Vegetarian* (Clarkson Potter, $ a treasure trove of ethnic recipes. There are intriguing vegetable combinations—Persian-style carrots with dried apricots from Iran, artichokes stewed with potatoes from Morocco, and stir-fried watercress with ginger from China, to name a few. Pick any country from Korea to Italy and you'll find a vegetarian dish you just must try. *Jane Ellis*



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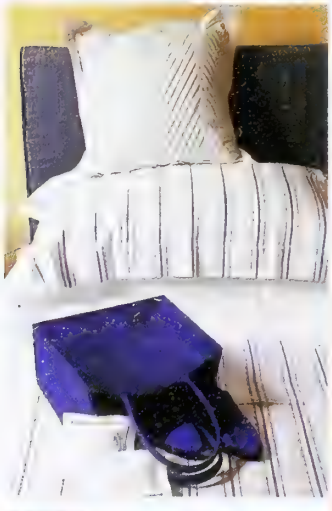
The alluring courtyard shop C&C brings warmly glowing fabrics to the famously gray city in northern Italy

By Christopher Petkanas

As Italy's fashion and financial capital, Milan has style and scandal to spare. But no one ever accused it of being sunny and sensual. C&C, a home furnishings shop snuggled in a courtyard off Via della Spiga, one of the city's prime retail arteries is another story. In a saturated palette that drapes a Mediterranean sky over an Indian spice market, the boutique's core offering is an exclusive collection of vibrant, often striped silks, velvets, cottons and linens, designed by C&C co-owner Piero Castellini Baldissera and sold by the yard from bolts standing at skewed attention in antique zinc tubs. (For an article on Baldissera's Milan palazzo, see page 98.)

With his cousin and partner Emanuele Castellini supplying the production know-how, C&C also has tablecloths, sheets, towels, bathrobes and datebooks in the same fabric they are the last word in luxury. So are the throws in blan or sweater-quality cashmere. The boutique's signature ite a hand-stitched cushion with tubular edges and tufted sw in the manner of an old-fashioned European mattress. almost everything at C&C, cushions can be customized in size and fabric.

For the cousins, C&C was a natural. At the turn of century, Castellini was recognized around the world as a l ing name in top-end Italian textiles; Emanuele ran the c pany successfully before selling it in 1989. "Piero a understand each other completely," he says. "To work on a collection, we don't even have to be in the same room





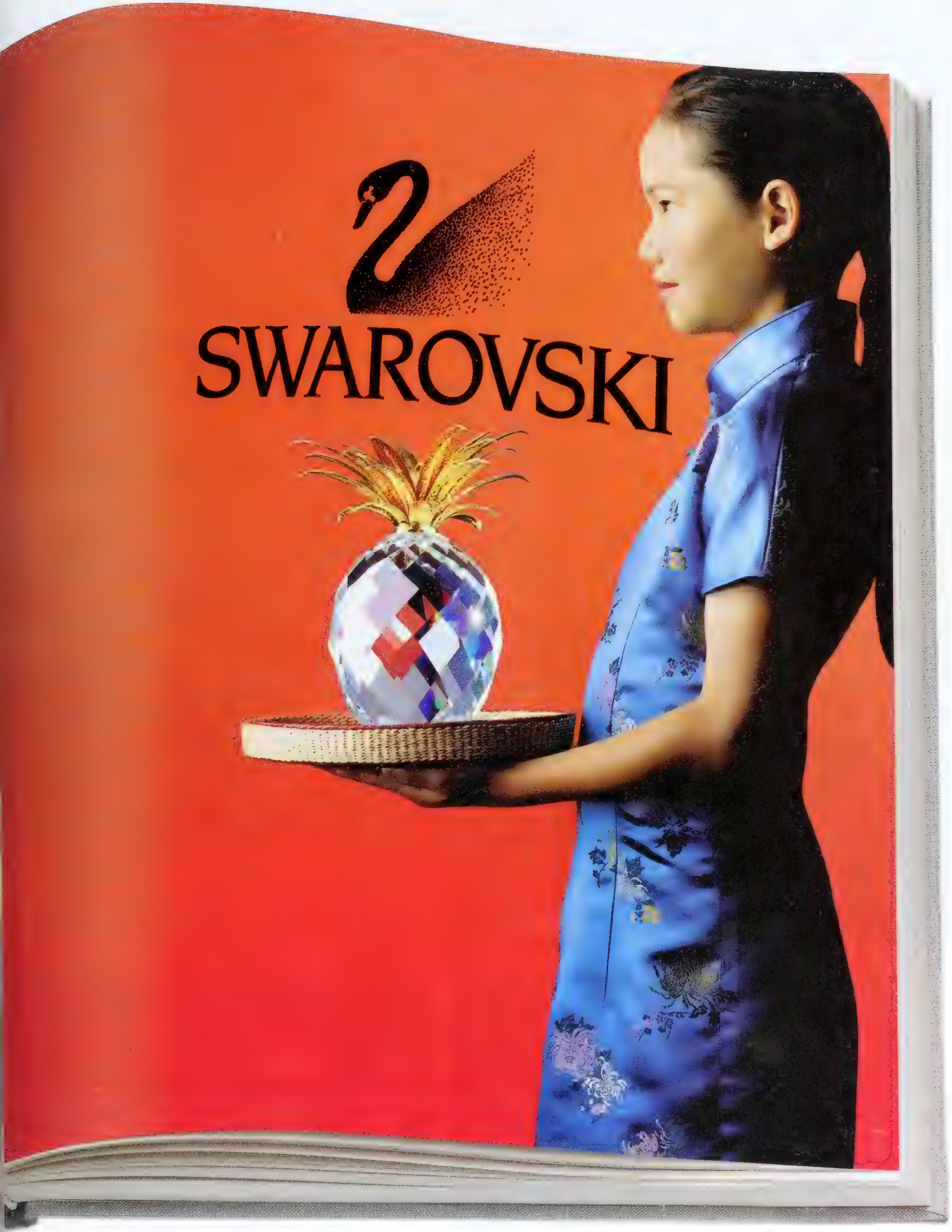






Seen in C&C, c[illegible]rubber tofu[illegible]sheets on Egyptian cotton sheets; saffron-, cayenne-, and turmeric-toned cushion courtyard setting br[illegible]ge city; more cushions—these in Greek island colors; C&C also flirts with tablew

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A LIBRARY TAKES ROOT

In the Appalachian hills of Tennessee, Maya Lin resuscitates a cantilever barn for the Children's Defense Fund, hiding a library of wood, aluminum, and green glass in a skin of rough-hewn timbers

By Suzanne Charlé

It is somehow right that the farm once owned by Alex Haley, author of *Roots*, is now home to the Children's Defense Fund. On this 157-acre farm in eastern Tennessee 2,500 adults and high-school and college students gather each year to teach and learn how to become advocates for America's poorest, weakest citizens—the nation's children.

Maya Lin—an artist whose gift for taking complicated societal issues and forging them into architecture and sculpture has been proved time and again, starting most famously with the Vietnam Veterans Memorial—understood this heritage when she utilized an old barn to house a modern library of 4,000 volumes, incorporating some of the best examples of literature and history by black Americans.

Like Alex Haley, who took the rough stuff of daily life to shape his saga of black America's history, Maya Lin and architects from the Knoxville firm of Martella Associates dec structed the 1860s structure, gave it a new steel structure, put it back together piece by piece, wrapping the old timb around a new interior of gleaming glass and wood.

"It's like a diamond in the rough," Lin will tell th who ask about the schism between inside and out, betw old and new. "A polished stone in the center of a ro exterior."

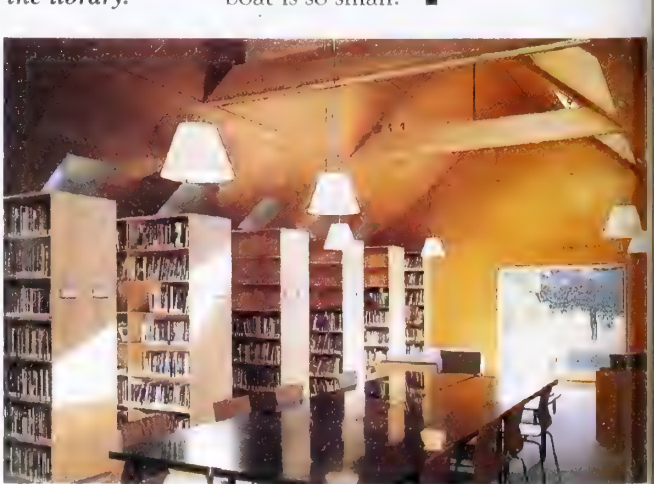
Named after poet-laureate Langston Hughes, the libr is, Lin explains, much like a one-room schoolhouse: a pl for reading, for study, for quiet contemplation. And like a o room school house, it nestles unobtrusively in the roll landscape. It is only as visitors walk toward the entrance t they get a hint of something special. The sound of wa plays off the barn walls, shards of light sparkle in water t trickles down a black cube of jet n granite. Lin designed the fountain thi ing of those at Japanese temples, wh pilgrims clean their hands before ent ing: A reminder that this is, as Mar Wright Edelman—founder of the C and guiding spirit behind the farm—s "hallowed ground, a place for spirit renewal, a place where dedicated peo learn to become servant leaders."

Now on the drawing board, a cha a hull-shaped structure that harks back the message of CDF's logo: "Dear Lo Be good to me. The sea is so wide and boat is so small." ■



A cantilever barn, indigenous to eastern Tennessee, revived as the Langston Hughes Library, left. A fountain marks the entrance, below left. Below right: The 2,000-square-foot reading room—a study in warm modernism—houses a special collection of children's books, many selected by Leonard Riggio, chairman of Barnes & Noble, who donated more than $700,000 for the library.







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House Beautiful
DECEMBER 1999



THE SHARING SEASON

t as every Christmas tree is somehow different, so is ry Christmas, but the difference at our house this year is one I am looking forward to. That's because our elder ghter, Amy, who married two summers ago, will not be n us. She and her husband, Adam, are going to his family the holidays for the first time. I find myself thinking ut one of my favorite family snapshots—me holding my , beautiful four-month-old daughter in my arms as she s in wonder at her very first Christmas tree. Thirty-two istmas trees later I'm going to miss her. But after all, this e season for sharing.

haring, as always, is the subtext of our holiday issue. We w not only dressed-up rooms where food and drink and d cheer are to be savored by guests, but front doors and loor trees decked out stylishly for the whole neighbor- d to enjoy. We have prepared pages of gift ideas to please family and friends. We have collected recipes for home- ed gifts that little children can help prepare.

Our personal essays this month are also special holiday treats for our readers. Phyllis Theroux's Homing In column is a compendium of Christmas surprises that came straight from the heart. Thoughts of Home is written by Marybeth Lambe, a family physician and mother who with her husband adopted a lame Chinese boy. After successful surgery, he runs and plays as well as his seven siblings on the small farm where this remarkable couple lives—an inspiring gift to what was once a young stranger.

As for me, my gift to Adam's family this Christmas will be my first-born daughter. After all, they lent us their first son the Christmas before. Besides, it looks as though Amy's sister, Lauren, who seems to have more stars than usual in her eyes, will be asking us to set a place for someone new at our holiday table this year.

Although every Christmas is different, the wonder of it continues to shine through, even after two thousand years. Enjoy the bright lights, the brilliance of the season, and if you go for tinsel this year (see page 108), more is definitely better.

Louis Oliver Gropp

EDITOR IN CHIEF



Only in Italy

here are not many places in the world where enerations of architects from one family can vish their sense of history and their sense of lay upon a building more than half a millennium ld. Here at the Casa degli Atellani in Milan, iero Castellini Baldissera has that privilege



Real and imagined vegetation adorns Piero Castellini Baldissera's trompe-l'oeil winter-garden foyer in Milan's Casa degli Atellani. The room's star piece, between the doorways, is a Directoire settee from Napoleon's sister's house in Parma. Louis XVI screen behind it, once fabric-covered, is topped with gilded arrowheads.





By Christopher Petkanas
Photography by Jacques Dirand
Produced by Carolyn Englefield

attentive visitor to Piero Castellini Baldissera's apart-
t is supplied with clues to the designer's style at the very
shold. The vast creeper-clad courtyard in Milan's 15th-
ury Casa degli Atellani is drizzled with ancient architec-
l fragments; a Moorish star lantern is poised indifferently
crumbling wicker chair in the hall beside his front door;
a creamware potpourri urn has either just been delivered
is doorstep or is on its way out. All proclaim the well-
eled, aristocratic, poetic imprint of one of Italy's most
ortant yet amazingly low-key architect-decorators.

Baldissera also makes generous use of the rich fabrics he
gns for C&C, the Milan boutique he operates with his
in Emanuele Castellini [see story page 92]. Curtains, bed
gings, and chair coverings at Atellani are in C&C's signa-
striped spice-colored silk taffetas and coordinating linens.

Decorating on this rarefied level can be stiff and crowded,
the designer keeps the mood airy and playful, making no
mpt to erase signs of modern life. A boomerang is bal-
ed atop the bust of an English lord; Gap shopping bags sit
Louis XVI Piedmontese armchairs in their original gray
t. Guests expect the eye-popping museum-quality fur-
ings; they don't expect to be surprised and amused.

"What interests me is producing a composite, stirring
ther different periods and provenances," says Baldissera,
se most important work is the restoration of Bicocca degli
mbaldi, a historic hunting lodge. "My bedroom has an
ire bed, 17th-century tortoiseshell bombé chests of draw-
rom Sicily, and an early-19th-century Swedish Chinois-
secretary. That's the kind of patchwork I love."

The Casa degli Atellani has been in the learned hands
aldissera's family since 1920, when it was acquired by his
dfather and mentor, the noted architect Piero Portaluppi.
palazzo is located across the street from a church Por-
pi restored—Bramante's Santa Maria delle Grazie, where
ardo da Vinci painted *The Last Supper*. Leonardo is known
ave interrupted his work to stroll Atellani's vineyard. The
site is Baldissera's design and is counted among the most
avagant private gardens in Milan.

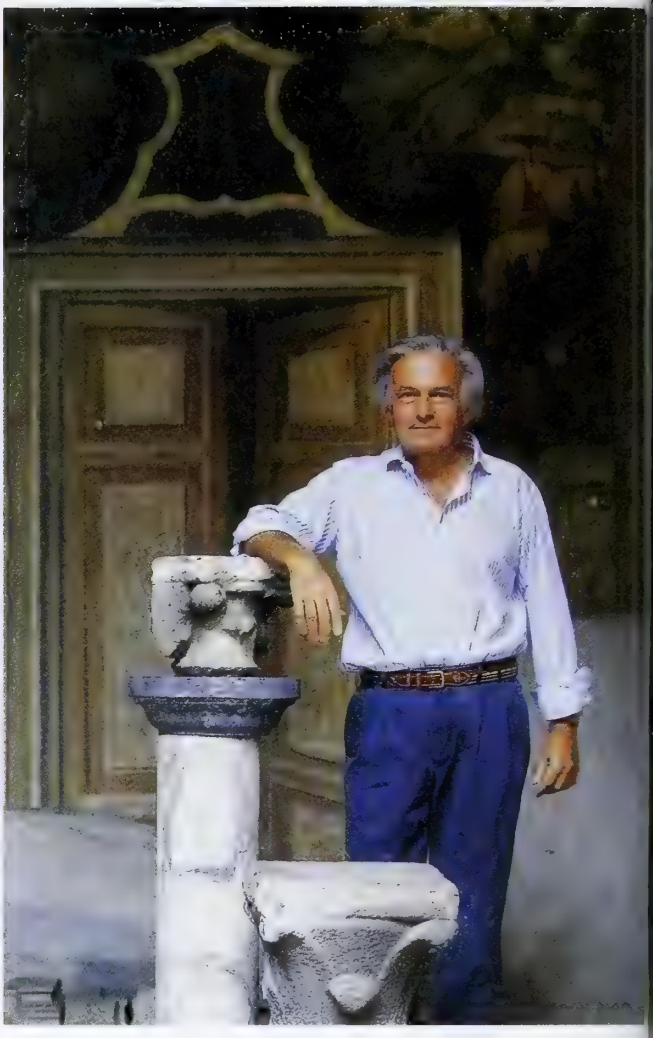
Growing up in that city, Baldissera paid after-school and
kend visits to his adored grandfather, racing through his
ade of nobly proportioned rooms, playing hide and seek in
garden's tall hedges. Jammed with the spoils of a world-
aesthete, the rooms gave the precociously attuned Bald-
a an early education in connoisseurship. He says that even
boy he dreamed he would one day return to Atellani as





***In the salon (both views, opposite), ocher-washed walls
lemony curtains in unlined silk taffeta designed by Piero
Castellini Baldissera warm the space; alabaster busts
young French siblings keep good company with gessoes of
man emperors. Top: The dining room's rare gilded-and-
uered mirror from Lombardy partners an Egyptian revival
walnut console. Right: A humble tin chandelier
rom a Ligurian church hangs above a Louis XV table.***







master of the house. His dream came true eight years ago, w
he reclaimed the apartment from the couturier Valenti
who had been renting it from Baldissera's family—not
himself but as a showroom. (Only in Italy!)

When he moved in, Baldissera both restored and
vented, supplying the missing stripes on the tented ceilin
the fantastical trompe-l'oeil winter garden, commissioned
Portaluppi in 1927. To an alcove, he added a Roman-s
barrel-vaulted ceiling that shows his neoclassical sympath
with octagonal coffering and rosettes in Adamesque paintw

From his grandfather, the designer also caught the h
ing and gathering bug. Collections are born innocen
enough, with Baldissera buying not one but two or more o
object that has caught his attention. Thus he began stock
ing coral, shells, busts, obelisks, scraps of vintage fabric,
dozens of palm-size plaster medallions of popes and emper
But unlike some collectors, who are embarrassed by their
appetites, Baldissera is unrepentant, saying, "It's in my blo

Piero Baldissera (above right) can challenge Roman experts to match landmarks to the historic marble samp in his salon cabinets (above left). Left: Elongated and square beveled mirrors lend punch to a guest bath. Oppo above: Vine-cloaked statues of Roman soldiers in the garden originally adorned an important 17th-century villa the Veneto. Opposite below: Baldissera erased his grandfather's narrow paths in favor of grass and openne




THE BOOK OF TEA



Like the settee in his winter garden, Piero Baldissera's Empire cherrywood bed has a Napoleonic connection: It was made in Lucca when one of the emperor's sisters lived there. Hand-painted wall stripes were triggered by C&C bed hangings. Lacquer secretary reflects the vogue for chinoiserie in early-19th-century Sweden. Circa-1810 French papier peint screen, neoclassical Venetian fireplace.

What interests me is producing a composite—stirring together different periods and provenances. That's the kind of patchwork I love







Concerts and family reunions take place in a magnificent domed ballroom (above) with mid-17th-century frescoes. Above right: Piero Baldissera lives in one wing of the palazzo and all the residents enjoy the courtyard. Right: Santa Maria delle Grazie, home of The Last Supper, seen from dining room Opposite: Baldissera's grandparents transferred endangered facade frescoes to a dining room. The stone fireplace is Louis XV, silk curtains and coordinating linen slipcovers from C&C.

FOR MORE DETAILS, SEE



Flights of Fancy



Given that all Christmas trees are evergreen cousins with the same basic shape, it is amazing that so few look alike. Year after year enthusiastic tree-trimmers in every town and city set their imaginations free, making each conical conifer unique.

By Elizabeth H. Hunter
Photography by Laura Resen and Jeff McNamara



Decorating a seventeen-foot tree might be daunting to someone less experienced and less inventive than interior designer Thomas O'Brien, but he meets every challenge. Not only did he get this columnar spruce walked up to his high-rise apartment, but he tracked down forty packages of silvery icicles—not easy in New York City, where they are out of fashion at the moment. To drape the icicles on upper limbs O'Brien needed help, so he persuaded a neighborhood deli owner to sell one of his long-handled "reachers" used to access packages on the top shelves.

House Beautiful's executive editor Carolyn Sollis says that the inspiration for this pink-and-red tree came when she found "miles of red bullion fringe," forgotten in her basement. To help create "a tree we had never seen before to celebrate the end of the century," Sollis enlisted the help of floral designer Wolfgang Thom. Bouncing ideas off each other, the two produced an extravaganza with so many peacock feathers and ostrich plumes, garlands of carnations, spheres of roses, glass and tin ornaments, pearly pastel balls, and red fringe cut into Chinese lantern shapes that very few sprigs of blue spruce can be seen. A feather-wrapped star crowns the tree. Crystal snowflakes from Swarovski; red glass, tin, and icicle ornaments from the shop at the Metropolitan Museum of Art; pastel balls, Garnet Hill. Silver shield-back chair from K.P.S., Inc. Red Albrizzi classic stack cubes. Lighting design by Bentley Meeker.

FOR MORE DETAILS,

SEE READER INFORMATION



Sylvan Style

Tired of pulling out the Victorian ornaments once again, New York designer Bunny Williams took her cues from nature and turned her rooms into a woodland bower

By Christine Pittel Photography by Jonn Coolidge
Produced by Elizabeth Mayhew



Nobody skips Bunny Williams's Christmas party. Every year, the accomplished designer with a motherly streak a mile wide throws a splendid soiree "for all the people who have been part of the office and helped us do our job." She explains: "It's a lively mix of suppliers, clients, and friends." Half the fun is pushing aside blueprints and swatches and decorating the large, loftlike office for the occasion. By September, Williams is already mulling over the annual challenge—how to take the familiar holiday trappings and put them together in an unexpected way.

"I was out in the country enjoying the woods last fall when I decided to use lots and lots of evergreens," says Williams. "But I can't bear to think of all those trees cut down every year and then tossed in the garbage. Because I wanted everything to be alive I ordered dozens of trees in pots." Sizes ranged from seedlings to six-footers, and she left the trees undecorated so that guests could focus on the fresh color, pungent smell, and strong shapes. "It looked so much cleaner," she explains. "People felt as if they were walking through a forest."

Williams used traditional components, but in a simple and stylized way. "I grew up in Virginia, where we made all sorts of things out of magnolia leaves, so I gathered them into huge, abundant wreaths," she says. Then she set out masses of paper-white narcissus interspersed with chunky white candles. "When you're trying to create a certain ambience, the one thing you should never forget is scent." Each room was fragrant, verdant, bursting with green leaves and white flowers, and the whole scheme was so easy anyone could replicate or adapt it. "You can get a major effect without committing yourself to a lot of complicated things," says Williams. "Instead of fifty different elements, pick three or four, but do each in quantity. It's much more contemporary that way." Scale and sheer numbers carry the day. If you want excitement, you have to go a little bit over the top.

The first thing guests saw when they walked through the door was a giant carved wooden deer, which for one thrilling moment looked just like chocolate. Williams smiles. "Suddenly you felt small, like a child again."

Bunny Williams [illegible] te pieces, like this 1840 English mahogany octagon-shaped mirror (above), with garlands of white [illegible]ne. Opposite: In front of a massive 1810 English breakfront garlanded with magnolia leaves, a magnificent [illegible]der carved in the Black Forest rests on a bed of moss spread over a 1950s marble-topped [illegible]lded-iron tabl[illegible] [illegible] the party, Bunny Williams replanted the juniper seedlings in her garden.











...wise from top left: Juniper seedlings march across recycled chicken coop shelves, displaying ... A 19th-century metal urn on the mahogany conference table holds an exuberant arrangement of ...ies and pine boughs. Amaryllis upstages 19th-century glazed terra-cotta finials on a bookcase stacked with tile samples. White tulips swoon over a portfolio stand, next to a Regency armchair upholstered in gray leather. Opposite: Magn... ...eaths hang on invisible fishing line over narcissus and candles from Pottery Barn.

FOR MORE DETAILS, SEE READER INFORMATION







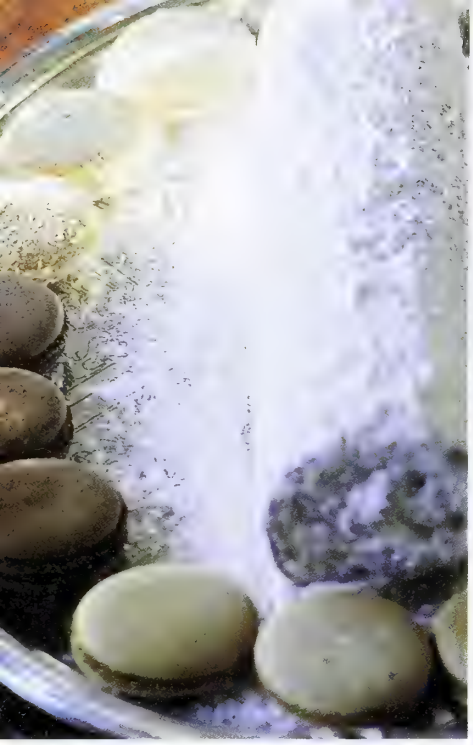
Christmas in the Sky

A Manhattan penthouse with a French flavor dresses for the holidays by harmonizing seasonal and permanent decorations

By June Kurt Photography by William Waldron
Produced by Sarah Kaltman Cantor

Even on the wintriest day light fills these high rooms—caught by mirrors and crystal chandeliers, glowing golden on herringbone floors. "I stood over the floor stainers to get just that honey tone you see in châteaus," says owner Marjorie Wollan. As president of the French-based perfumers Guerlain USA, she is understandably partial to such touches as a 19th-century trumeau mirror and Louis XV marble fireplaces. The woman who created this aerie of serene neutrals with zesty accents is not the sort to drag out the usual box of time-honored ornaments at Christmastime. "I like to do something unexpected each year," she says, "but it must suit the apartment." This time, instead of greenery, the dining room mantel wears poufs of velvety crimson cockscomb; the living room mantel gets a tumble of roses shading from pinks to burgundy. The tree, shimmering with clear glass ornaments and crowned with a flower of pearls, stands like a living chandelier. When guests arrive for the family's Christmas Eve party, they find a setting festively dressed in its own subtle style.

"Animal prints are graphic yet neutral," says Marjorie Wollan, who surrounds an Austrian walnut table with painted chairs in zebra Ultrasuede from Kravet. Candied fruits and pastries suggest France's traditional twelve Christmas desserts. Milk glass from Bergdorf Goodman; crystal on tree from Swarovski and Vietri.







Cookies and a chocolate roll from Payard (above left) sweeten the season. Above right: Marjorie Wollan with her four-year-old granddaughter, Caroline. Below: Foyer's giant wreath of magnolia leaves is a perfect tone-mate for the bench's leopard print.







cents of cranberry and a wall of books temporarily topped with boxwood warm the whites and off-whites of the ving room. Antique Chesterfield sofa from Ann-Morris Antiques is covered in white duck. Small bench wears larence House zebra petit-point print. Living room and oyer chandeliers are Swedish; dining room's is French.

FOR MORE DETAILS, SEE READER INFORMATION

Romancing the Spectrum

Making our beloved Christmas reds and greens even juicier this year, our editors show them with their close neighbors on the color chart: red with pink and orange, green with blue and yellow

PHOTOGRAPHY BY NATASHA MILNE PRODUCED BY DARA CAPONIGRO AND FREDERIK PAOLI









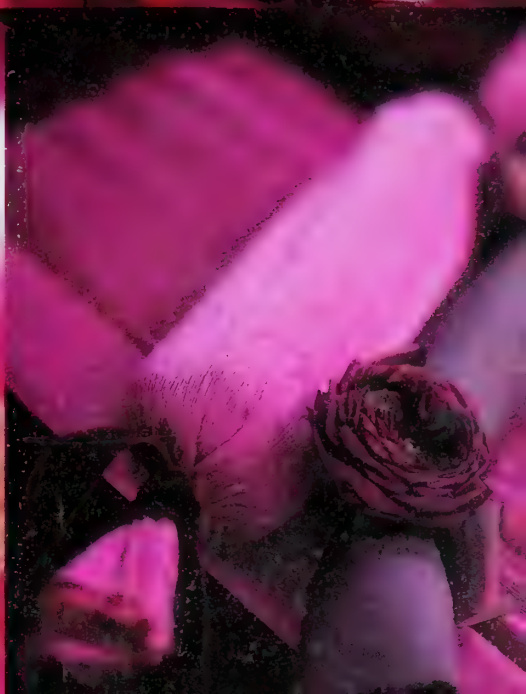


Hot colors, clockwise from top left: Pink-and-gold Limoges china at ABC Carpet & Home. Dried-flower wreath from Bloom. A variety of crystal flutes and wineglasses from Saint Louis. Fresh roses fill an aluminum box in a Belle Fleur arrangement. A single fresh rose decorates a snapper-shaped package. Handblown Murano glass cup, saucer, and dessert plate from ABC Carpet & Home; bird ornament through Smith & Hawken. Ribbons and wrapping paper at Kate's Paperie. Frosted fruit ornaments with a pretty ribbon from the Incredible Christmas Store. Opposite: Flowers and candles in shades of red, pink, and orange at Bloom.







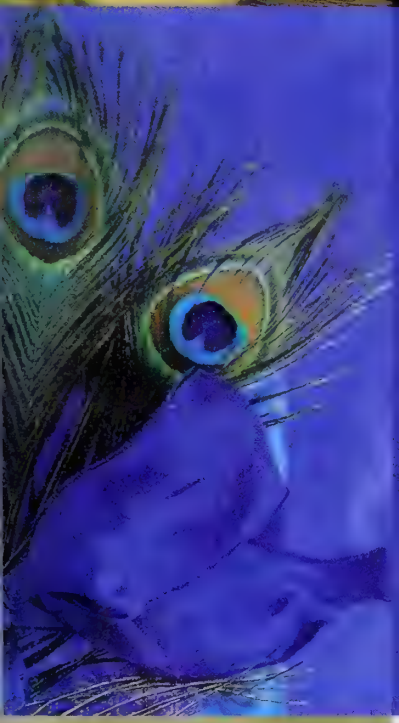












Cool notes, clockwise from top left: Beaded napkins from ABC Carpet & Home, ornament by Dorian Webb. Wrapping that shimmers. Fresh flower wreath from Bloom. From the top: Lalique lusterware, striped demitasse at À la Maison, Bernardaud's Constance, Oasis by Haviland. Golden raffia lends sparkle. Ornaments from The Foreside Company on William Yeoward's cake stands. Vase from Calvin Klein Home, striped glasses from Source Perrier. Peacock feathers for sensational trimming. Opposite: Venetian glass from Dorian Webb, smaller blue ornaments from Smith & Hawken, silver tray at Calvin Klein Home.



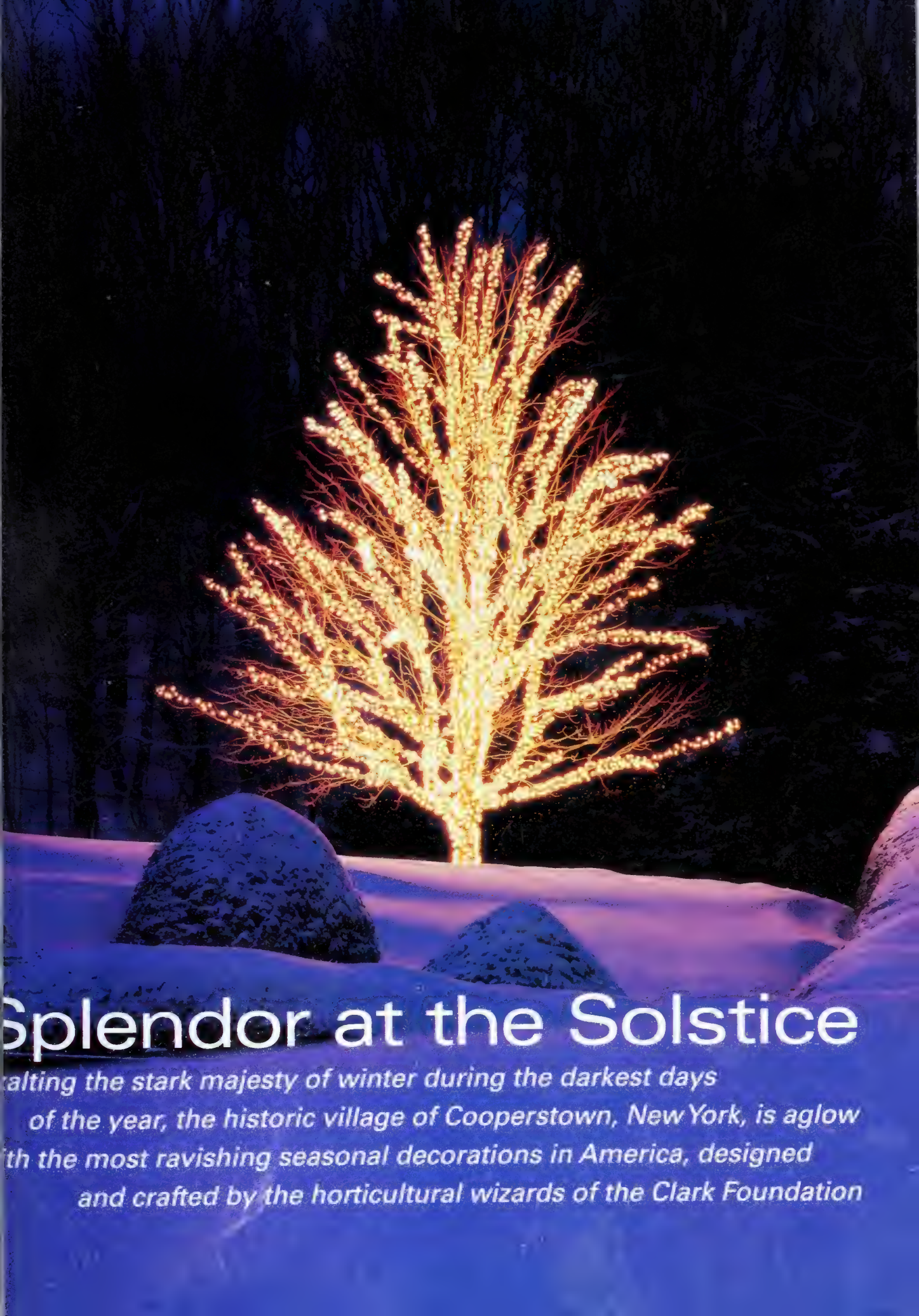








The front door of West Hill, a Clark family house (above), sums up the rich but restrained Cooperstown style: Garlands of blueberry juniper (Juniperus scopulorum) *frame a wreath with concentric rings of that evergreen, English boxwood, dried magnolia pods, sweet gum balls, red and green fernleaf yarrow* (Achillea filipendulina), *dried sensitive fern, and setaria, around a lead sun-face medallion. The split pediment is crowned with a boxwood nest holding a Coulter pinecone. Opposite: A 35-foot sugar maple is ablaze with lights—some meticulously installed to point outward for [illegible]. Every other year, a twin tree nearby is decorated to give it one a rest from the stress of electrically generated heat.*



Splendor at the Solstice

Exalting the stark majesty of winter during the darkest days of the year, the historic village of Cooperstown, New York, is aglow with the most ravishing seasonal decorations in America, designed and crafted by the horticultural wizards of the Clark Foundation

By Martin Filler Photography by Richard Felber
Produced by Char Hatch Langos

Nothing gladdens the winter heart more than Christmas decorations, but nothing can make the eye sadder than the garishness that is so often part of the season. While big cities are able to absorb a certain quotient of Christmas kitsch, small towns can easily be overwhelmed by it. Not so Cooperstown, tucked away in a lake valley in upstate New York and now home to what are perhaps the country's most splendid public decorations. The historic village—best known to most Americans as site of the National Baseball Hall of Fame—is exceptionally handsome all year round, with a noteworthy heritage of 19th-century architecture. But the unspoiled atmosphere is hardly accidental. For generations the Clarks, a leading local family, have worked diligently through their foundation and given generously to preserve and beautify Cooperstown. As idyllic as its summers are, no season is more resplendent than winter.

During the 1990s, the current head of the clan, Jane Forbes Clark, has taken her family's efforts to improve the life of the community to new heights. Assembling a team of dedicated and imaginative experts headed by Gary Barnum, director of horticulture for the foundation, who works at the Fernleigh greenhouse, Clark ambitiously set out to encourage nothing less than a new approach to landscaping. "One of our philosophies and practices is to fit architecture and horticulture as closely together as possible," says Barnum. "We're working out the spirit of this region naturally, relying on the structural beauty inherent in the landscape and applying that in different ways to every season. Winter here is lovely, but it's also very long, so some of the decorations remain up until March.

"We're trying to establish a thematic continuity throughout the entire town," Barnum emphasizes, and has been able to do so thanks to the Clark Foundation's extension of its bounty to five churches, several museums, the hospital, library, and other public institutions, while also sponsoring wreath-making workshops for residents who want their houses to reflect the Cooperstown style, even supplying them with the same materials the professionals use. That also means forgoing much of the familiar Christmas iconography, for the Clark cohort will brook no snowmen, no angels, no reindeers, and no Santa Clauses. Says Barnum, "Our feeling was that winter had been cheapened to a degree that was no longer acceptable, and we set out to restore the dignity of the season."

The Fernleigh crew—including senior horticulturists and design associates Tony Costanzo and Tim Gill—is encyclopedic in its sources of design inspiration, drawing on everything from Renaissance painting to haute couture. Those ideas translate into schemes that can be stupefyingly labor-intensive: single wreaths with 8,000 hand-assembled components, individual trees that take 250 hours to wrap in the clear glass lights that are the Cooperstown signature. Regardless of the complexity of a given design or its historical origins, however, several underlying values rule. "Everything really starts with order, clarity, symmetry, simplicity, and amplitude," says Barnum. "To those classical principles we want to join a certain wildness, so you have the tension between the two. It's a very disciplined approach, but it incorporates a love of profusion and naturalness—and we never take shortcuts."





Throughout Cooperstown are found grace notes for the holiday season and beyond. Clockwise from top left: Between columns of the Otesaga Hotel, white spruces with clear lights in cast-iron Chinese pots. Doorway of Bassett Hall on the local hospital [illegible] *enriched with blueberry juniper, English boxwood, nigella, pomegranates, and* [illegible] *the flanking topiaries. Within an ironwork surround,* [illegible] *ea, lavender, and Coulter pine hangs from the portico of the Fe*[illegible] *Fernleigh Cottage, home of Jane Forbes Clark, president of the* [illegible] *sparkles with boxwood cones studded with clear lights and,* [illegible] *sun-face wreath of nigella and gold-dyed nuts.*





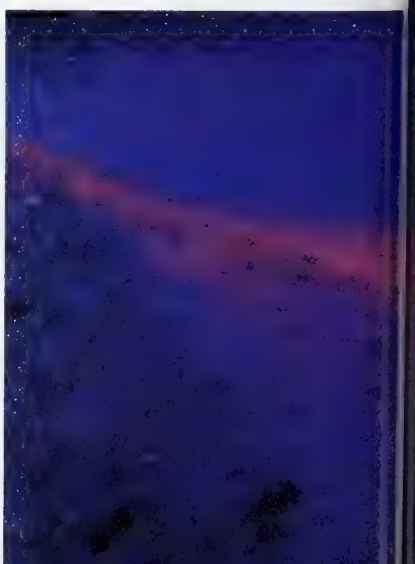






In the gardens behind Fernleigh Cottage (above), a 15-foot Douglas fir, strung with the clear glass lights that are the Cooperstown standard, gets a serendipitous lift from Mother Nature with a thick coating of snow that heightens the drama of the illumination. A pair of Pompeiian lead antelopes, a favorite garden ornament of the 1930s, may recall reindeer, but such Christmas clichés are rigorously shunned by the Clark Foundation's beautification program. Right: The graceful limbs of a 'Radiant' crabapple are outlined with clear lights on the grounds of the Clara Welch Thanksgiving Home, a retirement residence, one of several local institutions whose winter decorations are sponsored by the foundation.

FOR MORE DETAILS, SEE READER INFORMATION





Through a Glass, Brightly

We were so impressed by the most recent etched, engraved, and mouth-blown glass designs on the market that we photographed them so you can see their patterns and shapes best—not head-on, but in shadow

PRODUCED BY ELIZABETH MCVIEW PHOTOGRAPHY BY GRANT PETERSEN





efractions, left to right: Japanese hand-etched sorbet coupe and champagne flute are both from Eastern Accent. Christian Tortu's crystal tumbler at Baccarat has an all-over chestnut leaf pattern. Artel's martini s is hand-engraved with narcissus blossoms. Tumbler from Eastern Accent has criss-cross etching. Hand-engraved fern sprigs adorn William Yeoward's crystal champagne flute. From Rosenthal comes a Greek key-ched decanter by Versace and a tall glass by Bulgari with a single engraved ring. Polka-dot tumbler is by Calvin Klein Home. Baccarat makes the elongated Calypso pitcher. Glass star ornament, Barneys New York.

FOR MORE DETAILS, SEE READER INFORMATION

Czech Tech

Eva Jiricna, one of Prague's most accomplished daughters, weaves her avant-gar glass-and-steel structures into the city's richly complex fabric. Shown here are a private residen and a new greenhouse for the Royal Gardens

A building-high staircase of acrylic-dotted glass treads supported by a web of slender steel tubing is suspended from the original beams of a 17th-century Prague villa. It rises through two stories of rental offic to the owner's h loftlike apar attic. Opp the st resident.





SUSAN ZEVON

OTOGRAPHY BY RICHARD BRYANT/ARCAID

ssedly preserved, albeit by hard times, the architecture of gue is a living lexicon of central European architecture, n the Romanesque to the International Style. Saved from bing during World War II by the early occupation of the is, the city next languished under Communist rule. ere was never enough money to tear down and spoil any- g," says Eva Jiricna. But with no work for architects, Jir- , once she completed her professional studies, moved to don, where she now heads her own firm.

After the Velvet Revolution and the fall of the Com- nist regime in 1989, Jiricna was ted back to Prague by Czech ident Vacláv Havel, initially to me an architecture consultant he Prague Presidential Coun- Of her most recent projects e, one is private, one public. na says the former, the ances- home of Prince Schwartzen- , "had more historic resonance n anything I'd ever worked on." 17th-century building had n occupied by the Nazis, then onalized as a Communist radio on. When Schwartzenberg had ave Prague in 1948 at the age ine, he vowed he would return, with the restitution of proper- in 1989 he reclaimed his por- . The prince has a home in nna and a hunting lodge out- Prague—this space was to be ied-à-terre. After converting two main floors into offices, he d Eva Jiricna to remodel the attic for himself and his son.

"My intention was to keep as h of the existing flavor as pos- e, and the challenge was to ve contemporary technology the historic building," Jiricna . Everything she has added nmistakably modern, yet har-













unningly minimalist gas-fed fireplace and a glass coffee table on size wheels were designed by Eva Jiricna and her associates for the g room (opposite). New floors here and throughout the apartment limestone. Capri leather chairs by Hannes Wettstein. This page, kwise from top: Pivoted windows that light the new apartment he corner block of the long structure) are discreetly placed in the pitched above the 17th-century plaster facade. Dining table by the architects nonizes with the sleek stainless-steel kitchen; on the platform at t are built-in window seats, useful at parties. Shower in the master . Glass-and-steel twin sinks. Built-in storage units flank doors that the master bedroom to the bath. Eva Jiricna and her staircase.





monious. Sturdy wood beams th have for centuries supported t structure were left exposed in a lo like space that contains living roo dining room, kitchen, two bedroo and baths. The intricate glass-an steel staircase reveals the design training in engineering as well architecture.

An invitation to replace a caying 1947 greenhouse in the Ro Gardens near Prague Castle presen Jiricna with a unique opportunity design on a site linked to the natio long history, a mecca for visit from around the world. As far ba as 1430, Italian orange trees w brought to Prague and kept here tween two stone walls where fi burned to prevent freezing. For hu dreds of years an orangerie bui ing functioned, then fell into ru After the war a simple greenho was built to maintain plants for castle. President Havel, who fou that the humid greenhouse eased lung condition, liked to work th but by 1996 the building was in d gerously bad repair.

Jiricna has created a greenho of three environmental zones with dependent temperature and humi controls for germination, growth, reconditioning; an underground ho ing and an automatic sun-shade tem employ the latest technolog But most exciting is the glorious o structure that echoes the intricacie the neighboring Gothic cathed

For the new greenhouse completed in 1998 at Prague's Royal Gardens, Eva Jiricna created a st framework that she compares with fishnet stockin Above: A 19th-century fountain was saved from t earlier orangerie. Jiricna engineered the glass va to be self-supporting so the interior would be free of columns, accommodating the maximum number of plants. Left: The greenhouse site is defined on side by a 16th-century brick retaining wall on the edge of an old moat. In the 15th-century game house in the background, an early form of badmin was once played. Opposite: The Gothic spire of St. Vitus's Cathedral in this "city of a hundred spi is seen through Jiricna's greenhouse. Each juncti of the slender steel frame is clamped together by single bolt—a noteworthy feat of engineering.

FOR MORE DETAILS, SEE READER INFORMATION





Pruned to Perfection

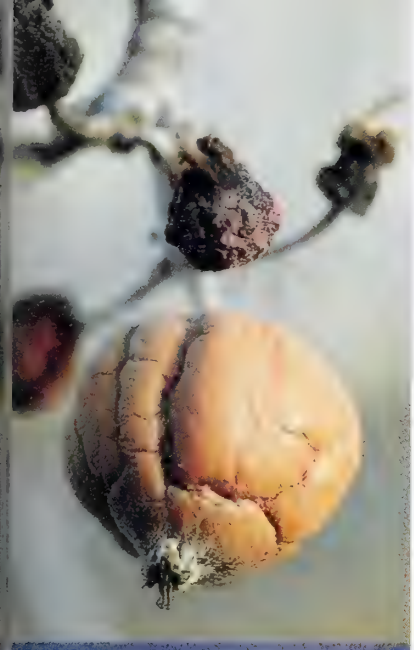
The Potager du Roi, Louis XIV's ornamental kitchen garden at Versailles, reveals the genius of the Sun King's chief gardener, Jean-Baptiste de la Quintinie. He raised the horticultural practice of espalier to a fine art, training hundreds of fruit trees to grow in sculptural patterns against walls and on trellises

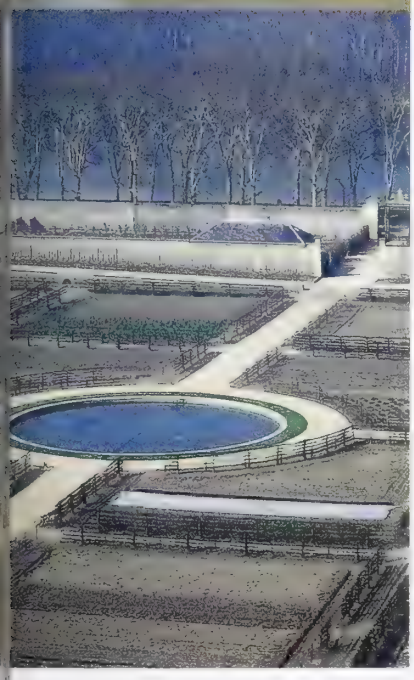
By Suzanne Charlé
Photography by Sofia Brignone



In winter, espaliered fruit trees trained on wires cast lacy shadows in a sunken garden the potager at Versailles. Right: Nearby stands a statue of Jean-Baptiste de la Quintinie, creator of Louis XIV's ornamental kitchen garden, with a pruning knife, the tool of his trade.







Beautiful in spring, when blossoms cram the limbs of fruit trees and in fall when apples hang like crimson ornaments, the kitchen garden at Versailles is at its austere best in winter, when the grand design of the 23 acres is easiest to see. Filigreed with the bare branches of espaliered apples and pears, the Potager du Roi, created for Louis XIV, exhibits all the formal grandeur of Versailles's other, more famous, garden nearby, but like all good *potagers*, it is also utilitarian.

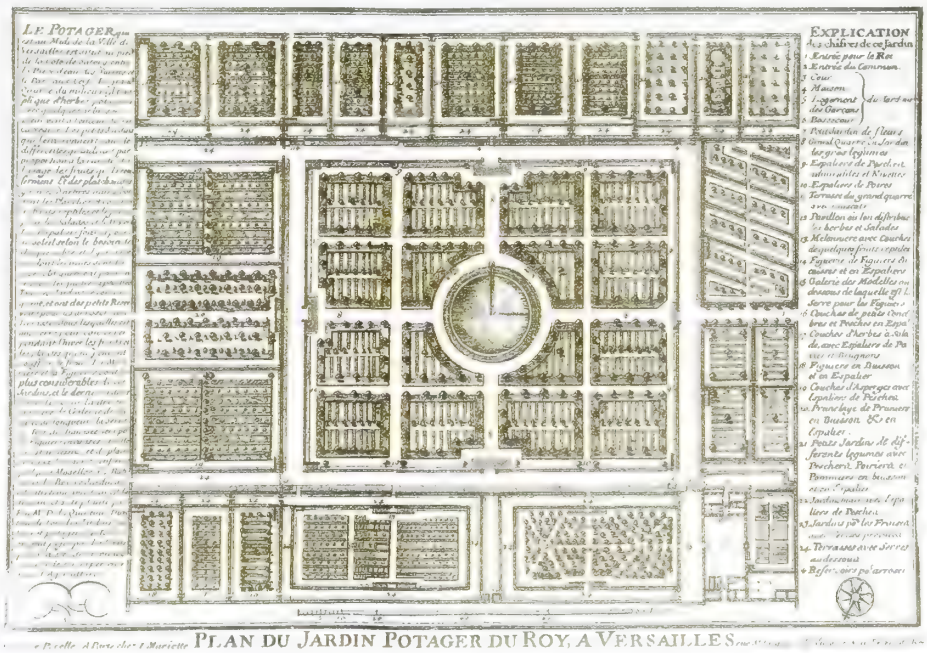
Here are formal beds for vegetables and herbs so numerous that they could satisfy (and did) the most demanding of royal appetites. Jean-Baptiste de la Quintinie, Louis's esteemed chief gardener, meticulously divided the land into 29 plots with an elegant honeycomb of stone walls, creating microclimates in which fruit-bearing plants, many from tropical lands, could thrive. Strawberries graced the king's table in December, figs in June.

But what really sets the Potager du Roi apart from other ornamental French kitchen gardens are the legions of espaliered fruit trees, meticulously maintained in myriad patterns. Between 1678 and 1683 hundreds of varieties of apples, peaches, and pears were trained up walls, so that each fruit would receive the full light and heat of the sun, ripening earlier, tasting sweeter. Farmers had espaliered vines and trees since Roman times, but Quintinie elevated the agricultural practice into an art, increasing the garden's yield and lengthening the bearing life of the trees.

Open to the public only since 1991, the garden is gradually being restored. The restoration effort was launched seven years ago by Hubert de Givenchy, who enlisted the help of his friend and avid gardener, Rachel Lambert Mellon, to raise funds for repairing the central fountain and the elaborate grillwork of the royal gate. L'École Nationale Superieure du Paysage—the horticultural college at Versailles—continues to resuscitate Quintinie's garden, replacing trees where necessary and planting vegetables according to the master gardener's meticulous notes in his book, *Instruction pour les jardins fruitier et potagers*. Today the garden's prodigious harvest—50 tons of fruit and 15 of vegetables—is sold to the public.

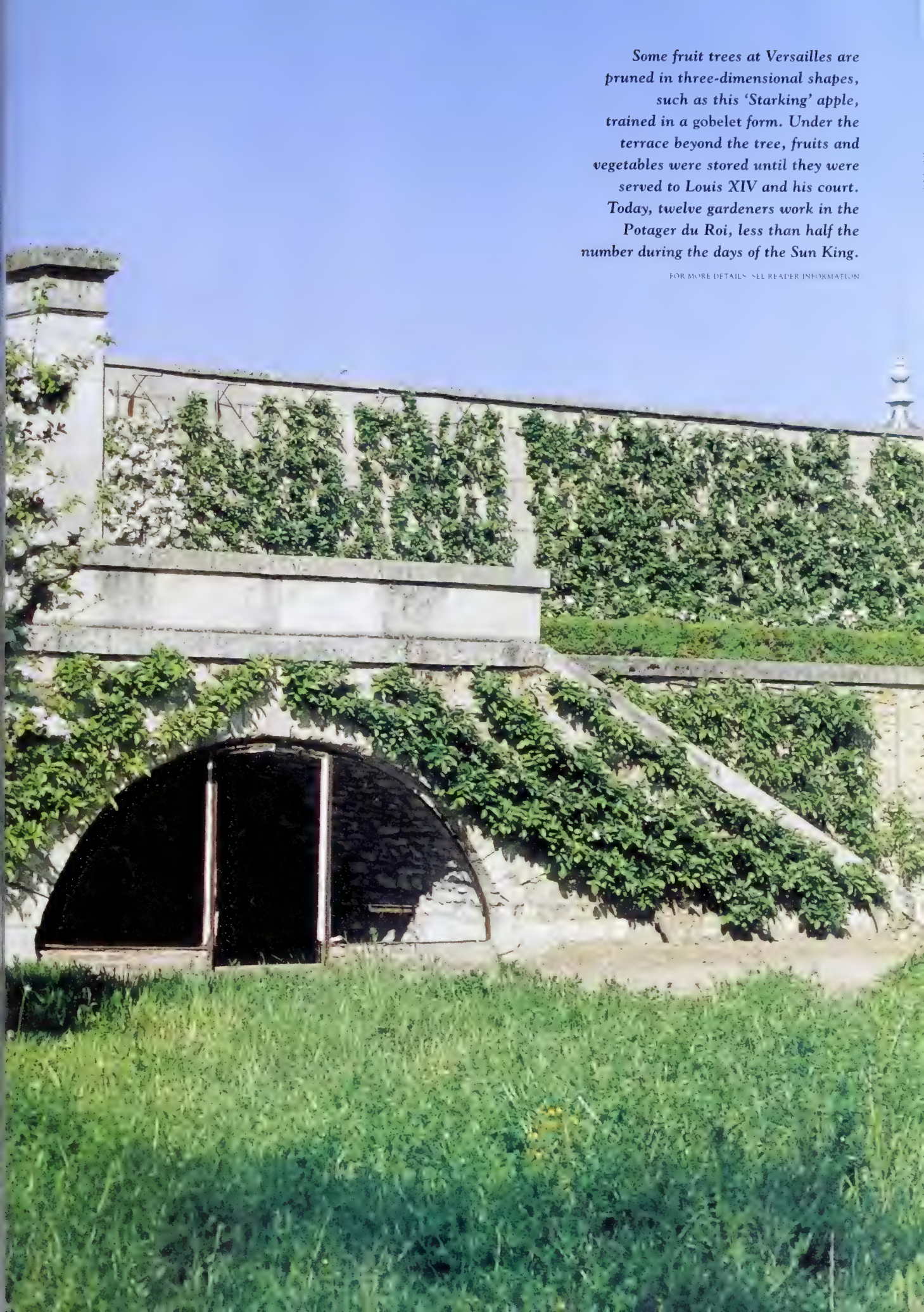
The college's current project is revamping the 17th-century drainage system, which has bedeviled gardeners ever since the Sun King, to Quintinie's dismay, insisted on building his grand *potager* in a malarial swamp in order to be able to see the patterns of formal vegetable beds from a terrace above. Quintinie did as his liege commanded, creating a masterpiece comparable to Louis's vast pleasure garden designed by Le Nôtre. But the difference between the men has always been obvious, as Mrs. Mellon points out. "Le Nôtre looked to the sky when designing his gardens—the scale is that grand. But Quintinie looked to the soil—he was a true gardener."

Espaliered fruit trees create a gallery of woody sculptures. Opposite, top row: In early spring 25-year-old 'Doyenné du Comice' pears, trained on wire in a pattern called palmette verrier, *look like six-branched candelabra; in summer they become a leafy barrier. Middle row: Naturalistic peach trees bloom against a wall. Pears growing on metal frames take a shape called Medici vase. Bottom row: 'Passe-Crassane' pear trees with limbs trained on the diagonal in a pattern called* losange. *'Reinette grise du Canada' apples in a four-tiered horizontal palmette. Top: A forgotten apple. Above: The restored fountain basin and, at the end of the path, the gate where Louis entered his potager. Right: Quintinie's plan.*



PLAN DU JARDIN POTAGER DU ROY, A VERSAILLES





Some fruit trees at Versailles are pruned in three-dimensional shapes, such as this 'Starking' apple, trained in a gobelet form. Under the terrace beyond the tree, fruits and vegetables were stored until they were served to Louis XIV and his court. Today, twelve gardeners work in the Potager du Roi, less than half the number during the days of the Sun King.

FOR MORE DETAILS SEE READER INFORMATION

With a little help from the sugarplum

As soon as children are big enough to wield a wooden spoon and dip a finger in the icing, they're ready to be part of the holiday baking. Here are some great homemade gifts that allow them to join in the fun

By Jane Ellis Photography by Lisa Hubbard



Madeleine (opposite) likes ...aking better than helping in the kitchen. Not yet three, she is already stirring a little wish into batter for grandmo...r Janey Schecht...r's sour cream apple cake (above), a family holiday tradition. With the sweet crunch of ... in the ...ttom, ...ran... ...ser... ...d at bre...kf...st or for dessert. Best of all, it can be made ahead, as it freezes beautifully

RECIPES FOLLOW. FOR MORE DETAILS, SEE READER INFORMATION







Take it from two-year-old Daniel (right), nothing beats eating your very own gingerbread man. It's a little gift that hits the spot. And decorating them (above) is everyone's chance to be creative. Hannah and her friend Isobel (below), both six, are dab hands at icing pistachio tea cookies, baked along with festive mini Linzer-tile cookies (below right).














Audrey and Kyle lend a
Charlie's famous bagnewes, abo
van Dorn, author of The
together with his
Chair and books, William Steig

SOUR CREAM APPLECAKE

Recipe from Janey Schecter
Cakes can be made ahead and frozen for 1 month.

9 tablespoons unsalted butter, softened
2 cups sifted flour
1 teaspoon baking powder
1 teaspoon baking soda
¼ teaspoon salt
1 cup sugar
2 large eggs
1 teaspoon vanilla
1 cup sour cream
2 cups peeled and roughly chopped apples
1 teaspoon ground cinnamon
¾ cup roughly chopped pecans
½ cup brown sugar
2 tablespoons melted butter
Confectioners' sugar, optional

Grease two 4½-cup Kaiser Bundform pans with 1 tablespoon butter. Set aside.

Sift together flour, baking powder, baking soda, and salt in a bowl. Set aside.

Cream remaining butter and sugar together in a large bowl until pale yellow. Beat in eggs and vanilla. Alternately stir in flour mixture and sour cream. Fold in apples. Evenly divide batter among prepared pans. Set aside.

Mix together cinnamon, chopped pecans, brown sugar, and melted butter in a bowl. Sprinkle over batter tops. Bake in a preheated 350°F oven until cake begins to shrink away from sides of pans, about 30 to 35 minutes. Remove pans from oven. Cool in pans 10 minutes. Unmold and place on a wire rack. Cool. When ready to serve, dust top with confectioners' sugar. Makes 2 cakes.

GINGERBREAD MEN

⅔ cup unsulfured molasses
1 cup loosely packed dark-brown sugar
2 tablespoons ground ginger
1 teaspoon ground cinnamon
1 teaspoon ground cloves
1 teaspoon ground nutmeg
½ teaspoon ground allspice
1 teaspoon baking soda
16 tablespoons sweet butter, cut into pieces
2 large eggs, lightly beaten
5 cups flour
½ tea-
Whole
Raisins,
Royal icing,

Place molasses, b

namon, cloves, nutmeg, and allspice in a saucepan and bring to a low boil over medium heat, stirring constantly. Add baking soda. Stir until mixture foams, about 2 minutes. Remove pan from heat. Set aside.

Place butter in a large bowl. Add molasses mixture. Stir until butter melts. Stir in eggs until thoroughly incorporated. Set aside.

Mix flour, baking powder, and salt together in a bowl. Stir into butter and molasses mixture. If dough is too stiff, mix with your hands. Turn dough out onto a lightly floured surface. Knead until smooth. Cut dough in half. Wrap each portion in plastic wrap. Refrigerate overnight.

Remove half the dough from refrigerator. Roll out about ½-inch thick. Cut out cookies with floured 5-inch gingerbread man cutter. Place on parchment-lined baking sheet. Decorate cookies with almonds and raisins. Bake in a preheated 325°F oven until firm, about 12 minutes. Remove pan from oven. Let cookies rest for 2 minutes. Transfer to a wire rack. Cool. Repeat process. Decorate cookies with royal icing. Makes about 2½ dozen.

ROYAL ICING

Icing can be made several hours ahead. Store in an airtight container. Use icing in small batches.

2 large egg whites, or 5 tablespoons meringue powder mixed with 7 tablespoons water
4 cups sifted confectioners' sugar
1 tablespoon freshly squeezed lemon juice
2 drops glycerin, optional

Beat egg whites or meringue mixture, sugar, lemon juice, and glycerin with an electric mixer on low speed until stiff, about 10 minutes. If icing is too thick, add more lemon juice. If too thin, add more confectioners' sugar. Makes about 2¼ cups.

LINZER TILE COOKIES

1½ cups plus 2 tablespoons sifted flour
½ teaspoon double-acting baking powder
1 teaspoon ground cinnamon
1 pinch powdered cloves
¼ teaspoon salt
¼ cup sugar
½ cup firmly packed dark brown sugar
8 tablespoons cold unsalted butter, cut into ½-inch pieces
2½ ounces blanched California almonds, finely ground
1 large egg
Zest of 1 lemon
Apricot and red currant preserves

Sift flour, baking powder, cinnam cloves, salt, and sugars together in a la bowl. Cut butter in with a pastry blen until fine and crumbly. Stir in almonds. aside.

Beat egg lightly in a bowl. Add lem zest. Stir into flour mixture until thoroug incorporated. Divide dough in half. Pl half the dough between large pieces of pla wrap. Roll over wrap into a 9-inch squ Repeat process. Dough will be thin. Place freezer for 15 to 20 minutes.

Remove half the dough from free Remove plastic wrap. Cut dough into 2-i squares. Place on a cookie sheet. Bake i preheated 375°F oven until golden bro about 10 minutes. Remove pan from ov Place cookies on a wire rack. Cool.

Remove remaining dough from free Cut into 2-inch squares. Cut out center w small floured cutters. Place on a cookie sh Bake in a preheated 375°F oven until bro about 8 minutes. Remove pan from ov Place cookies on a wire rack. Cool.

Melt preserves in separate pans over heat. Cool. Just before serving, spread a t layer of desired preserve on solid squares. with a cut-out square. Makes about cookies.

PISTACHIO TEA COOKIES

Recipe from Liza Jenrow
Dough can be made ahead and frozen for 2 weeks.

8 tablespoons unsalted butter, softened
1 cup sugar
1 large egg
½ teaspoon vanilla
1 teaspoon rosewater
1 pinch cinnamon
1½ cups flour
¼ teaspoon salt
1½ teaspoons baking powder
¼ pound shelled, unsalted, pistachios roughly chopped
Royal icing, optional, see recipe ab

Beat butter in a bowl with an elec mixer on medium speed until light. Gra ally add sugar and beat until fluffy. Add vanilla, rosewater, and cinnamon. Beat low speed until incorporated. Set aside.

Sift together flour, salt, and baking p der in a bowl. Stir into butter mixture u thoroughly combined. Divide dough in h Form each half into 2-by-12-inch roll. aside.

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Spread chopped pistachios evenly over a baking sheet pan. Gently press dough into pistachios until completely covered. Tightly wrap separately in waxed paper. Refrigerate 4 hours or overnight.

Remove dough from refrigerator. Slice into ¼-inch rounds. Place 1 inch apart on parchment-lined baking sheets. Bake in a preheated 400°F oven, rotating pans after 5 minutes, until cookie edges are lightly browned, about 8 to 10 minutes. Remove pans from oven. Transfer cookies to a wire rack. Cool. Spread cookie centers with royal icing. Set aside until icing has dried, about 15 minutes. Makes about 2½ dozen.

ICED SUGARED NUTS

Recipe from Liza Jenrow

Nuts can be stored in an airtight container for 3 weeks.

1½ pounds superfine sugar
1 large egg white, room temperature
½ pound shelled California almonds
½ pound shelled Brazil nuts
½ pound shelled pistachios
½ pound shelled pecans
½ pound shelled hazelnuts

Place sugar in a large bowl. Set aside.

Beat egg white in a bowl until soft and foamy. Stir in California almonds until lightly coated. Remove with a slotted spoon and stir into sugar. Toss gently until thoroughly coated. Shake off excess. Spread evenly in a single layer on a parchment-lined baking sheet. Bake in a preheated 300°F oven for 10 minutes. Remove pan from oven. Stir and separate nuts with a metal spatula. Reduce heat to 250°F. Return pan to oven. Bake until light brown, about 20 minutes, stirring every 10 minutes. Remove pan from oven. Place pan on a wire rack. Cool. Sift remaining sugar. Repeat process. Store in an airtight container. Makes 2½ pounds.



Bread recipes adapted from
The Best Bread Ever: Great Home Mad
Bread Using Your Food Processor
by Charles van Over (Broadway Books, 199

BAGUETTE EPI

16 ounces bread flour, about 4 cups
2 teaspoons fine sea salt
1 teaspoon instant yeast
1¼ cups water
Cornmeal

Place flour, salt, and yeast in a fo
processor bowl with the capacity of at le
11 cups, fitted with a metal blade. Using
instant-read thermometer, take the tempe
ture of the flour. Adjust water temperature
that the combined temperature of the wa
and flour equals 130°F. (If combined temp
atures are below 130°F, place water o
warm water; if above, place over ice.) W
machine running, pour into feed tu
Process 45 seconds.

Place dough in a large ungreased bo
Cover with plastic wrap. Set aside 1½ t
hours at room temperature.

Scrape dough onto a lightly floured s
face. Divide dough into 2 equal piec
Shape into rough balls. Set aside, cove
with a towel, 15 to 20 minutes.

Dust a baking sheet with cornmeal.
aside.

Lightly flour a piece of canvas or he
linen cloth. Uncover dough. Roll each pi
of dough into a long log, about 14-b
inches. Tuck each piece of dough into fo
in the cloth. Cover loosely with plastic w
Set aside until dough increases by half, ab
30 to 45 minutes. Dough should be soft,
spring back slightly when touched.

One hour before baking, preheat ove
475°F. Place oven rack on lower mid
level. Place baking stone on rack. Plac
small pan on oven floor.

Sprinkle a baking sheet with cornm
Uncover dough. Place dough on bak
sheet. Dust tops with flour. Holding a pa
scissors at a 45-degree angle, cut abou
inches into dough. Lift, twist, and turn
to one side. Make another cut about 2 inc
from first cut. Lift, twist, and turn ove
opposite side. Repeat process.

Carefully pour about 1 cup water into
on oven floor. Slide baking sheet onto h
ing stone. Reduce heat to 450°F. Bake u
crust is golden brown, about 25 to 30 r
utes. Remove baking sheet from ov
Loaves should have a hollow sound w
tapped on bottom. Place loaves on a
rack. Cool. Makes two 14-inch loaves.

(Continued on page



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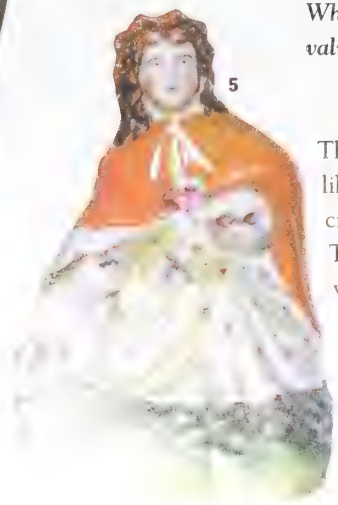
Ralph and Terry Kovel tell you where it's from and what it's worth


1


2


3


4


5

1. Can you tell me about this 9-inch-tall angel? She has a wax head and hands, a velvet dress, gold tin wings, and is holding a woven wire tree. She is marked "Made in Western Germany."

A.P., Fremont, OH

You have an angel made in the tradition of 19th-century German Christmas ornaments. By the beginning of the 1800s in that country, wax dolls in swaddling clothes were put at the tops of Christmas trees. By 1900 painted wax angels or those with wax faces and hands, gold paper or foil trim, human hair, and cloth dresses were sold in quantity by German ornament manufacturers. Your angel was made between 1949 and 1990, when Germany was divided between east and west, and because it's so tall is probably a table decoration, not a tree ornament. Its worth: $85.

2. This bottle was my mother's. It is 5¾ inches high, and unmarked. What is it? What is the value?

M.M.M., Brockport, NY

The container looks like an 18th-century creamware tea bottle. Tea leaves were very valuable at that time and were stored in special containers, then measured out for each cup of tea. Your ball stopper replaces the original top, which was a small cup used to measure the tea. The more familiar tea caddy, a storage box that was often kept locked, became popular a few years later. An old tea bottle with one color decoration, even without the original lid, would sell for $300.

3. I inherited this tall—16¾ inches—red glass luster with ten hanging prisms. Can you tell me something about it?

B.D., Flushing, MI

You have one of a pair of lusters that was intended to be used on a mantel in the last half of the 19th century. The word refers to the hanging prisms called lusters, or to a vase like yours. The color of the glass and the style in which it has been cut suggest that the pair were made in Bohemia about 1865. A single vase would bring $200.

4. My 18-inch-high vase, one of a pair, was brought from Hamburg, Germany, in 1940. One vase is marked with crossed hammers, and the other has a green emblem that says "Pirkenhammer." Please tell me its age and value.

G.L.W., Little Rock, AR

The Pirkenhammer porcelain factory was started in 1802 in what was then Bohemia and is now Breznova, Czech Republic. Your covered vases were hand-painted by an artist who used much overglaze gold trim. The pair, meant to be used on a mantel with one at each end, were produced between 1887 and 1900, the years when the green mark was used. They are now worth more than $750.

5. Can you give me any information about the 8½-inch-high figur that belonged to my grandmother?

M. Watertown, M

You have a Staffordshir Red Riding Hood figurine. Notice the wo the basket of food and, course, the red cape an hood. The characters fr the famous story were well known in England 1730 and their popular continued through Victorian times, when story was also produced a play. There were at le eight versions of the gi and wolf, similar to you made in the Staffordsh potteries of England in 1880s. Many collectors search for this figure, raising its price to $750

To ask the experts, send color photograph (the more angles, the better) and information—size, materials, markings—t Ralph and Terry Kove c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. Photography should show the whol piece, and should be taken against a plai pale background. The Kovels answer selected queries on thi page. They regret that they cannot return photographs or reply to readers personally.


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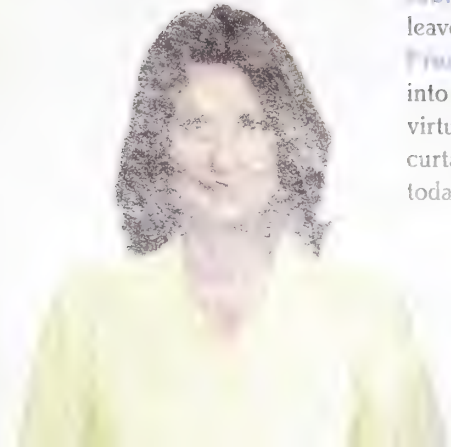
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15b(1),(2),(3), and (4)]: 879,961
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n-county as stated on Form 3541 NA
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Copies not distributed: 316,614
tal (sum of 15g and h): 1,212,388
ercent paid and/or requested circulation (15c/15g x 100):
98.2%
copies of single issue published nearest to filing date:
otal no. of copies (net press run): 1,192,483
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15b(1),(2),(3), and (4)]: 860,000
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David Arnold
Publisher

Continued from page 36

in view. "Wo she xiangjia." He whispered quietly. *I am homesick.* "Wo-de piaoliang-de jiali." *My beautiful house.*

Yuanjun can now run and shout as lustily as his homegrown and adopted brothers and sisters. He fiercely defends his favorite toys, his special books, his collection of fancy colored pencils. He bangs on the piano, he slams the front door too loudly, and he jumps on his bed. He can crow like a rooster and bellow like a hungry cow. He helps Brendan carry in the milking pails and he carefully collects the eggs. He still keeps a wide berth of the frisky Yorkshire hogs, but who doesn't? In short, he belongs, and he knows he belongs. He has returned our love; he is family, he is our son. He has never lost his special reverence for our house here at Fern Hill Farm. From time to time, I find him studying the now-tattered photo album we sent to China so long ago. He touches the pictures—the pictures of his home.

What is it like for this sturdy and courageous young boy to be suddenly dropped into a family, a country, a home? Let me have Yuanjun tell you. His English, in less than a year, is astounding, but he still speaks most profoundly in Mandarin.

Here is the translation: "*I come from China to America. I am now a son, a brother. I miss my friends in Shanghai and sometimes, at night, I cry. But here—here is my beautiful family; here is my beautiful house.*" ■

Marybeth Lambe, who works part-time as a family physician, lives on a small dairy farm in Washington state with her physician husband, Mark Levy, and their now eight children, four born to them. She also writes for a variety of magazines and newspapers. Her E-mail address is fernhillfarm@msn.com

House Beautiful is pleased to announce the publication of a paperback edition of Thoughts of Home: Reflections on Families, Houses, and Homelands, *a collection of essays from this column. (Hearst Books, $14.95, at bookstores.)*

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HOLIDAY CHEER

Something deliciously bubbly or sensationally sweet can always be counted on to please

By Jane Ellis and Mary-Ellen Weinrib



Celebrate with Bollinger R.D. 1981 champagne, $190, served in a Riedel champagne flute with 2000 etched on the base, $35.

Tuck a bottle of sparkling wine in a Williams-Sonoma birchwood case with a leather strap, $9.75. We picked Iron Horse's all-American vintage and estate-bottled 1991 Blanc de Blancs 100 percent Chardonnay, which has been chosen by Alain Ducasse for his restaurant, Spoons, in Paris. Available in wine shops nationwide, $33.



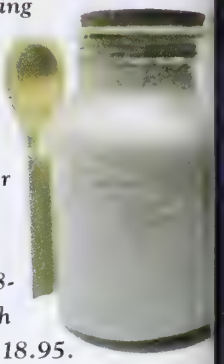


Enjoy Starbucks' holiday collection—deep, spicy Christmas Blend 1999 coffee, $10.95 per pound, paired here with their chocolate-covered grahams, $2.50 for 3 ounces



For the cookie fanciers in your life, splurge on a 4¼-pound sampler from Paul Evans: chocolate chip, peanut butter, almond shortbread, rich fudge brownies, caramel pecan tartlets, and raspberry Linzer hearts, $50.

A seasoning a good cook will relish: William Bounds's Flower of the Ocean Celtic Sea Salt, available in an 8-ounce bottle with wooden spoon, $18.95.



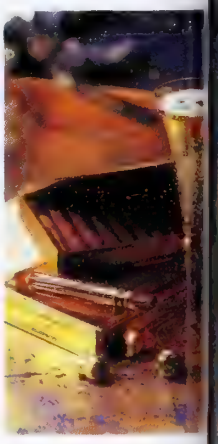


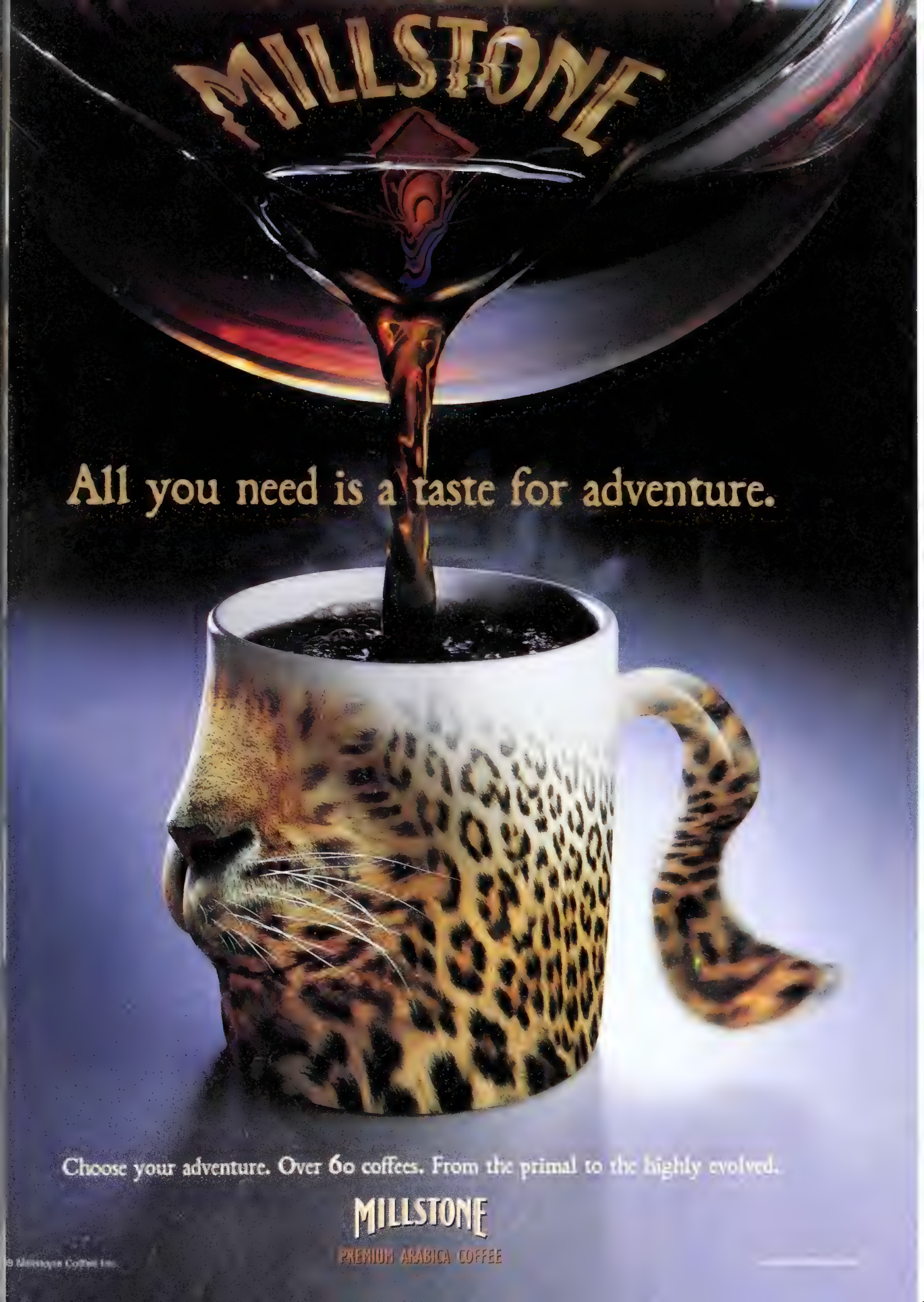
For gift boxes to pack homemade goodies, try Kate's Paperie. Choose from paisley, Florentine, and solid gold designs, most of them lined inside too, $2.50 to $20.



Famed for its cheese and butter, the Egg Farm Dairy will ship its seasonal all-natural handmade ice creams, sherbets (non-fat and non-dairy), and sorbets all over the country, from $46 for six hand-packed pints.

From Godiva's Millennium Collectio of party favors and hostess gifts, two lead-crystal champagne flutes trimmed in 14-karat gold are filled with foil-wrapped chocolate praline champagne corks, $48. A dozen milk chocolate cigars come in a gold cigar box, $40.




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Join *House Beautiful* for an event filled with fabulous new ideas on "Great Style". Guests will have the opportunity to test drive a Chrysler and receive a complimentary *House Beautiful* design book. To receive an invitation, please call 212.903.5123.

House Beautiful Holiday Home Shopping Network
December 5, 1999

For elegant entertaining this holiday season, tune in to view *House Beautiful*'s Holiday tabletop collection on the Home Shopping Network on December 5, 1999. More information and preview viewing of selected crystal, silver, and glass holiday accessories will be available on www.housebeautiful.com.

Small Wonders / Big Wonders
Christie's Main Auction Room
20 Rockefeller Plaza
New York, NY
December 6, 1999
6:00 pm

Small Wonders / Big Wonders... an auction to benefit Kips Bay Boys & Girls Club of New York. Auction items will include a fabulous array of trips, dinners, jewelry and much more. For more information and/or tickets, call the Kips Bay Boys & Girls Club at 718.893.8254.

House Beautiful's Web Site Relaunch
www.housebeautiful.com

House Beautiful's new and improved website will be making its debut this December. The renovated website will include a brand-new interactive window treatment tool. Simply click on www.housebeautiful.com to find new ideas on decorating and living with style.

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

SPACE LIMITATIONS PREVENT SOURCING OF ALL ITEMS SHOWN. SOME ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

COVER For more details, see Reader Information for "Christmas in the Sky," page 116.

48 ECLECTICISM² *Designers:* **Daniel Sachs and Fernando Santagelo,** Snook Studio, 10 Greene St., New York 10013; 212-343-2420.

52 GIFT RAP **Fat Witch** brownies, Fat Witch Bakery, 75 Ninth Ave., New York 10011; (212) 807-1335. ***Interior Design for Idiots*** (Great Quotations); $5.95; **Agnona** cashmere slippers, Agnona (T); 212-755-5535. **Kinsey Marable & Co. Booksellers;** 212-717-0342. **Barneys New York,** 660 Madison Ave., New York 10021; 212-826-8900. **Albrizzi** products, **Hinson & Co.** (R); 212-688-5538.

58 FABRICS 1. **Galon Biais Vert** #CNG/2307, 100% cotton—Clarence House (T); 212-752-2890. 2. #349-99344-020 in color F28—M&J Decor (T); 212-704-8000. 3. #FX1201-003, 50% jade beads, 50% silk—Scalamandré (T); 212-980-3888. 4. **Textured Braid** #T530/09, 84% rayon, 16% acrylic—Osborne & Little (T); 212-751-3333. 5. **Fan Edging in mid green** by Colefax & Fowler, 100% linen—Cowtan & Tout (T); 212-753-4488. 6. #1105/754T in color 1—M&J Décor, see above. 7. **Petit Galon Athenee** #PGA 8501/20, 100% cotton—Clarence House, see above. 8. **Bauble Trim** in #10001-02 in green gray, 100% cotton—Chelsea Editions (T); 212-758-0005. 9. #1402-92, 78% viscose, 22% wood—Nobilis (T); 800-464-6670. 10. **Braid** #TA5080-4, 40% cotton, 30% rayon, 30% acrylic—Kravet (T); 212-421-6363. 11. **Marabout Rastignac in color** 187, 90% wool, 10% cotton—Brunschwig & Fils (T); 212-838-7878. 12. #33127 in 9048, 100% viscose—Houlès USA (T); 212-935-3900. 13. V754-018 in cherry, 100% silk—Scalamandré, see above. 14. #T990005-323 in palm, 83% viscose, 17% wool—Lee Jofa (T); 212-688-0444.

60 FABRICS 1. **Braid** #TR6545/1, 100% cotton—Sanderson (T); 212-319-7220. 2. #P-0147-01, 100% linen—Rogers & Goffigon (T); 212-888-3242. 3. #172-100010 in 554, 75% cotton, 25% viscose—M&J Décor (T); 212-704-8000. 4. **Morocco Panthere,** #GMP/05, 100% wool—Clarence House (T); 212-752-2890. 5. **Sakti** #T31/02, 40% cotton, 60% linen, by Designers Guild—Osborné & Little (T); 212-751-3333. 6. **Rehli** #T29/05, 100% cotton, by Designers Guild—Osborne & Little, see above. 7. #FT1304-008 in otter, blue multi, 100% silk—Scalamandré (T); 212-980-3888. 8. #P0102.1, 100% linen—Rogers & Goffigon, see above. 9. **Outer Fringe** #T9620/06 in kir, 50% rayon, 50% polyester—Donghia (T); 212-935-3713. 10. #1113-4086906F in 84, 80% cotton, 205 linen—M&J Décor, see above. 11. **Lush Brush** ##9605/04 in nile, 100% viscose—Donghia, see above. 12. **Bobble Fringe** #TR6546/1, 100% cotton—Sanderson, see above.

64 PATHWAYS TO PEACE *Pages 64 to 66:* Linda Powell, Soul Journey Labyrinth, 831-685-8414. Patricia Henderson, Blue Ridge Wellness Center, 16583 Forest Road, Forest, VA 24551; 804-525-1164

70 STELLAR STERLING Musée Bouilhet-Christofle, 112 rue Ambroise Croizat, Saint-Denis, France; tel: 33-1/49-22-40-00.

74 HOUSE OF MIRTH *Pages 74 to 78:* For more information on the Eames house, contact 310-396-5991 or www.eamesoffice.com

84 FIT FOR COMPANY *Contractor:* Watters Construction, Inc.; 718-543-5774. **Dining table,** Venezia; **dining chairs,** schoolhouse; **pendant lights,** Greek fisherman lamp—Pottery Barn (R, MO); 800-922-5507. **Wall sconce,** 755A—Brass Light Gallery (R), 131 S. First St., Milwaukee, WI 53204; 414-271-8300. **Countertops**—Sasso Lusso, Bennett Oreck, (stone fabricator); 718-383-9307. **Cabinets,** Chatham, natural maple—Wood Mode (M); 570-374-2711. **Shelving units,** racks brackets—The Shelf Shop (R), 1295 First Ave., New York 10128; 212-988-7246. **Flooring**—Pergo (M); 800-33PERGO. **Sink,** Mythekl; **faucet,** antique—Kohler (M); 800-4KOHLER. **Wall clock**—Better Your Home (R), 103 W. 96 St., New York 10025; 212-866-8700. **Range,** CGR3765, Magic Chef—Gringer & Sons (R), 29 First Ave., New York 10003; 212-475-0600. **Range** [illegible], KWVU205YBA—KitchenAid (M); 800-422-1230.

92 [illegible]LAN ON THE MEDITERRANEAN C&C, Via della Spiga [illegible]n; 011-39-02/780-257.

[illegible]BRARY TAKES ROOT For more information on the w[illegible]e Children's Defense Fund/Black Community Crusade for Children, contact them at 25 E St., NW, Washingto D.C. 20001; 202-668-8787. *Architect:* Martella Associates, 5 Market St., Knoxville, Tenn. 37902; 423-525-2556.

98 ONLY IN ITALY *Pages 98 to 108: Architect:* **Pie Castellini Baldissera,** Via Morozzo Della Rocca, 5-2012 Milan, Italy; tel: 011-39-02-4800-5384, fax: 011-39-02-246 2068. *Shop:* **C&C,** Via Della Spiga 50, 20121, Milan, Italy; t 011-39-02-780-257, fax: 011-39-02-780-501.

108 FLIGHTS OF FANCY *Pages 108 to 109:* Thomas O'Bri Aero (R); 132 Spring St., NY 10012; 212-966-1500. Orn ments by Jim Marvin. *Pages 110 to 111:* **Floral Design** Wolfgang Thom—Decor Floral; 212-279-9066. **Lightir Design** by Bentley Meeker—Bentley Meeker Lighting Staging Inc.; 212-722-3349. **Red Albrizzi Classic Sta Cubes,**/set of 4 cubes, $2,500—Albrizzi Design (M,R); 21 570-0417. **Silver shield back chairs**—K.P.S., Inc (T); 21 686-7784. **Crystal snowflake ornaments,** $55—Swarov (M); 800-426-3088. **Pastel glass ball ornaments,** $25 set 24—Garnet Hill (MO); 800-622-6216. **Red Moon & St Ball ornaments,** $19.95 set of 2; **Victorian tin ornaments,** $ set of 3; **Crystal Icicle ornaments,** $18 set of 3—The Ch dren's Shop at the Metropolitan Museum of Art (R,MC 800-662-3397.

112 SYLVAN STYLE *Pages 112 to 115: Designer:* Bun Williams, 306 E. 61 St., 5th fl., New York 10021; 212-20 4040. **Antique bronze deer**—John Rosselli Ltd. (R), 255 72 St., 10021; 212-737-2252.

116 CHRISTMAS IN THE SKY *Pages 116 to 119: Dini room:* **Dining chairs**—John Rosselli (T); 212-737-2739. **Fa ric on dining chairs,** Zebra ultra-suede—Kravet (T); 21 421-6363. **Cut crystal 1999 annual edition ornamen** snowflake with blue crystal center, $55—Swarovski (M 800-426-3088. **Triple snowflakes,** $10/ea.; **snowflake icicl** $6/ea.; **bee ornaments,** $9/ea.; **dripping icicles with iride cent glitter,** $2.50/ea.; **snowflake with iridescent glitte snowflake with iridescent glitter,** $6/ea.—Silverstri (M 800-776-7161. **Antique milk-glass plates and compote; lin hemstitch napkins** in assorted reds and pinks—Bergd Goodman (R),754 Fifth Ave., New York 10019; 800-21 4918. **Strawberry tart; assortment of glazed strawberry a mandarin wedges; large chocolate log surrounded coconut, chocolate, coffee and pistachio maccaroons**— Payard Patisserie and Bistro (R); 1032 Lexington Ave., Ne York 10021; 212-717-5252. *Living Room:* **Antique hobl horse**—Sage St. Antiques (R), Sag Harbor 11963; 516-72 4036. **Antique Chesterfield sofa**—Ann-Morris Antiqu (R,T), 239 E. 60 St., New York 10022; 212-755-3308. Pet point zebra fabric on stool—Clarence House (T); 212-7 2890. **Pashmina throw** in red by Gabrielle Sanders, $395 Bergdorf Goodman, see above.

120 ROMANCING THE SPECTRUM *Pages 120-123: L page:* **Candles and flowers**—Bloom (R), 16 W. 21 St., Ne York 10010; 212-620-5666. *Right page, clockwise from top le* **Pink buffet plate,** $160; **pink dessert plate,** $140; **golden sal plate,** $325; **tea cup and saucer,** $120—ABC Carpet & Hor (R), 888 Broadway, New York 10003; 212-473-3000. **R wreath,** $750—Bloom, see above. **Crystal glasses,** fro $110—Saint Louis (M); 800-238-5522. **Red roses in a al minum box,** $150—Belle Fleur (R), 11 E. 22 St., 2nd flo New York 10010; 212-254-8703. **Ribbon and paper**—Kat Paperie (R), 561 Broadway, New York 10012; 212-941-98 **Plate, cup and saucer,** $160—ABC Carpet & Home, s above. **Ornament,** $19—Smith & Hawken (R): 800-77 3336. **Paper and ribbon**—Kate's Paperie, see above. **Frost ornaments,** $30/ea.—The Incredible Christmas Store a Gift Collection (R), 725 Fifth Ave., New York 10022; 21 754-1200. **Square plate,** $30—ABC Carpet & Home, s above. *Pages 122 to 123: Left page:* **Silver tray,** $70—Calv Klein (M); for stores: 800-294-7978. **Glass Venetian orn ments,** from, $50/ea.—Dorian Webb (M); 212-463-775 **Small ornaments,** $18/ea.—Smith & Hawken, see abo *Right page, clockwise from top left:* **Napkins,** $30./ea.—AE Carpet & Home, see above. **Ornament,** from $18—Dori Webb, see above. **Wreath**—Bloom, see above. **Wrappi paper and ribbon**—Kate's Paperie, see above. *Cups and sauc from top:* $60—Lalique N. America (M); 800-993-258 $80—A La Maison (R), 1078 Madison Ave., New York 1002 212-396-1020; $96, Constance—Bernardaud (M); 800-88 7775; $138, Oasis—Haviland (M); 800-777-0100. **Compote** from, $70—William Yeoward Crystal (M); 800-818-848 **Mercury glass and crackled ornaments,** from, $66/set of 6- The Foreside Co. (M); for stores: 800-359-8380. **Vase,** $95 Calvin Klein, see above. **Glasses,** from $10/ea.—The Sou Perrier (R); 800-768-2291.

124 SPLENDOR AT THE SOLSTICE *Pages 124 to 129: F additional information:* **The Clark Foundation,** 19 Main S P.O. Box 510, Cooperstown, NY 13326; 607-547-2561.

130 THROUGH A GLASS, BRIGHTLY *Pages 130 to 131: L to right:* **Kikatsu 4/oz. stem#3523,** $48/ea.; **Kikatsu 3/**

#3523, $38/ea.—Eastern Accent (M); 978-443-4308. **tian Tortu Chestnut Leaf tumbler,** $230—Baccarat 800-777-0100. **Narcissus hand-engraved martini glass** tel, $73—D'Amore Jewelers (R), 731 Anderson Ave., ide Park, NJ 07010; 201-945-0530. **Kikatsu 5/oz. tum-** #5301, $18/ea.—Eastern Accent, see above. **Fern flute** 504, $160—William Yeoward (M); 800-818-8484. **der decanter** by Versace, $750; **Tondo long drink glass** lgari,$150/2 pc.—Rosenthal (M);800-804-8070. **Bar-glass,** $50/4 glasses—Calvin Klein Home (R); 800-294- **Cut crystal Calypso pitcher,** $600—Baccarat, see e. **Amber glass star ornament** Christmas ornament by ria Parise, $25—Barneys New York; 800-777-0087, in 12-826-8900.

CZECH TECH *Pages 132 to 137:* **Apartment:** *Architect:* **iricna,** Eva Jiricna Architects Ltd., 38 Warren St., 3 London W1P 5PD, England; 011-44-171-388-7990. Fax: 3022. *Associate architect in Prague:* Petr Vagner, Nad n 55, Hodkovicky, Praha 4, 14700 Czech Republic; 011- 4022-865. *Project architects:* Georgina Papathanasiou Christine Humphreys. **Apartment size:** 242 sq. meters. *or materials:* **Glass, acrylic, and stainless-steel sus-ed staircase,** designed by architect—Clifford Chapman lworks Ltd.; 011-44-191-417-3135. **Doors, cabinets, ware, gas fireplace,** designed by architect—Techo a.s.; 2-02-672-90111. **Porthole windows**—Timage & Co. 011-44-137-634-3087. **Floor,** limestone tiles—Corti; 2-02-628-4060. *Living room:* **Sofa,** Lota, by Eileen —Aram Designs; 011-44-171-240-3933. **Chairs,** 20, by Hannes Wettstein—Aram Designs, see above. **e table,** designed by architect—Clifford Chapman Met-ks Ltd., see above. *Dining room:* **Table,** designed by ect—Clifford Chapman Metalworks Ltd., see above. s by Charles and Ray Eames—Vitra Ltd.; 011-44-207- 122. *Bathroom:* **Shower,** Axor Range—Hansgrohe; 011- 7-246-5655. **Hardware,** D Line—Allgood Hardware 011-44-207-387-9951. **Sinks,** designed by architect— a.s., see above. **Baths,** designed by architect—Max Bathrooms; 011-44-207-730-7216. **Orangerie at Prague e, Sprava Prazskeho Hradu, Prazsky Hard, 119 08 1, Czech Republic; 011-42-02-2437-2207.** *Architect* **iricna,** Eva Jiricna Architects Ltd., see above. *Con-ion company:* **Seele CZ,** Domazlicka 200, CZ 31804 , Czech Republic; 011-42-01-928-8178. *Structural engi-* **Techniker Ltd.,** 13-19 Vine Hill, London EC1R 5DW, nd; 011-44-171-360-4300. *Mechanical engineers:* **Zem-PK Praha s.r.o,** Vrichkickeho 12/291, 150 00 Praha, Republic; 011-42-02-573-133-47. *Structural checking er:* **Czech Technical University,** Faculty of Civil Engi-ng, Thikurova 7 11629, Praha 6, Czech Republic; 011- -433-4761. *Civil engineer:* **AED s.r.o,** Vrichlickeho 1, 150 00 Praha 5, Czech Republic; 011-42-02-544-935. *t manager:* **Glockner Praha s.r.o,** Anglicka 17, 120 00 2, Czech Republic; 011-42-02-663-12601.

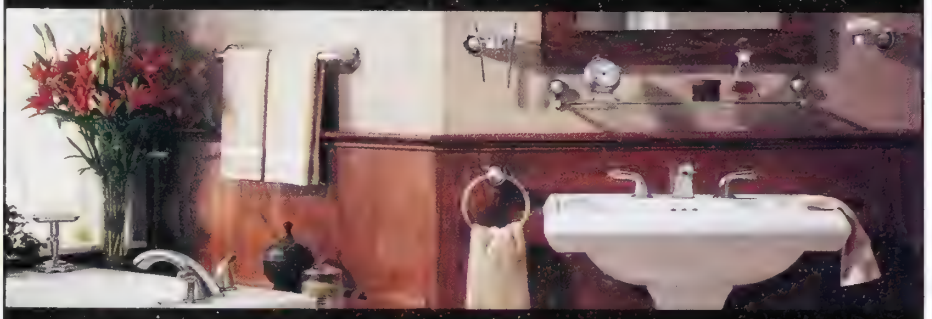
PRUNED TO PERFECTION *Pages 138 to 143:* Potager du t Versailles, 78000 Versailles, France. Open Sat. and April-Oct., 10 to 6; 33-1-39-24-62-62; vers-ensp-2calva.net. Espalier fruit trees, source and technique— Leuthardt Nurseries, Inc. Montauk Hwy., Box 666-HB, riches, NY 11940-0666; 516-878-1387. Espalier tech-s and classes—Home Orchard Society, c/o Ted l. sen, Portland, OR; 503-293-1468; fax: 503-977-9330; sen@jps.net.

WITH A LITTLE HELP FROM THE SUGARPLUMS *144 to 147:* **Sour cream apple cake:** *Cake pan*—Kaiser ware (R); for stores: 800-966-3009. All *ribbons*—from y & Son, Inc. (T); for stores: 800-344-5533. *White* —Bridge Kitchenware Corp. (R), 214 E. 52 St., New 10022; 212-838-6746. Anodized aluminum naval bol, $450—Williams-Sonoma (MO), 800-541-2233. less-steel table, $595—Williams-Sonoma, see above **ies:** *Sandwich spreader,* $4.99—OXO (T), for stores: 800-411. *Rectangular cooling rack,* $8—Kaiser Bakeware, Inc. or stores: 704-588-8090 or 800-966-3009. *Bundform pan,* 44, $24—Kaiser Bakeware, Inc. see above. **Epi bread:** ce glass bowl set, $32—Williams-Sonoma, see above. **sugared nuts:** Box—Gift Box Corp. of America (T), for , 800-GIFT-BOX.

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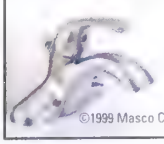
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Good Food
Continued from page 150

HOLIDAY STOLLEN

½ cup candied fruit
½ cup raisins
¼ cup brandy
¾ cup plus 1 tablespoon milk
1½ pounds all-purpose flour, about 5 cups
2 teaspoons instant yeast
¼ cup sugar
2 teaspoons fine sea salt
A few gratings of fresh nutmeg
¼ teaspoon ground allspice
¾ cup unsalted butter, softened and cut into ½-inch pieces
4 large eggs, room temperature
1 cup marzipan
¼ cup unsalted butter, melted
Confectioners' sugar

Place candied fruit and raisins in a bo
Add brandy. Set aside 1 hour.

Place ¼ cup milk, ¼ cup flour, and inst
yeast into a bowl. Stir together. Set as
until bubbling, about 1 hour.

Add remaining flour, sugar, salt, nutm
and allspice to a food processor bowl w
the capacity of at least 11 cups and fit
with metal blade. Add butter. Process u
butter is well distributed throughout flo
about 20 seconds. Add yeast mixture.

Beat eggs and remaining milk in a b
until blended. Drain fruits. Set aside. A
brandy to egg mixture. Set aside.

Using an instant-read thermometer, t
the temperature of the flour mixtu
Adjust so that the combined temperatu
of the egg mixture and flour is 130°F.
temperature is below 130°F, place egg m
ture over warm water; if above, place o
ice to chill.) With the machine runni
pour egg mixture into the feed tube. Proc
45 seconds. Shut machine off. If necess
scrape sides of bowl down. If dough stick
bottom of bowl, and processor has trou
starting, remove dough from proces
Return half of dough to bowl. Spread it
evenly in the bowl. Process in 2 batch
Dough will be soft, but will not cling to si
of bowl.

Scrape dough onto a lightly floured
face. Knead reserved fruit into dough. Pl
in an ungreased bowl. Cover with pla
wrap. Set aside for 1½ to 2 hours.

Scrape dough onto a lightly floured
face. Divide in half. Flatten each piece i
an oval about 10-by-8-by-1-inch.

Roll marzipan into two 10-inch logs. Pl
in center of dough ovals. Cover with dou
Seal edges with fingertips. Place on a par
ment-lined baking sheet 4 inches ap

sh tops with melted butter. Cover with a el. Set aside until dough has increased by f, about 1 to 1½ hours. Dough is ready en it is puffed, but still springs back slowly en pressed.

One hour before baking, preheat oven to °F. Place oven rack on second shelf from tom. Place a baking stone on top.

Uncover dough. Place baking sheet on ing stone. Reduce heat to 375°F. Bake, ating pan halfway through, until loaves deep golden brown and sound hollow en tapped on bottom, about 1 hour. nove pan from oven. Cool on wire rack. Make a smooth paste of confectioners' ar and water. Spread over stollens. Makes 10-inch loaves.

CHALLAH

ounces all-purpose flour, about 3½ cups
teaspoons fine sea salt
teaspoon instant yeast
teaspoons vegetable oil
tablespoon honey
cup plus 2 tablespoons water
3 large eggs, room temperature
Poppy or sesame seeds

Place flour, salt, yeast, vegetable oil, and honey in a food processor bowl with the capacity of at least 11 cups, fitted with a metal blade. Using an instant-read thermometer, take the temperature of the flour. Adjust water temperature so that the combined temperatures of the water and flour equal 130°F. (If temperature is below 130°F, heat water; if above, chill over ice.) Add 2 eggs to ¾ cup water. With machine running, pour into feed tube. Process 45 seconds. If dough is too dry and is not forming a smooth ball after 30 seconds, add 1 tablespoon water and process 15 seconds. Place dough in a large ungreased bowl. Cover with plastic wrap. Set aside 1½ to 2 hours. Punch down, cover with plastic wrap, and let rise until it doubles in bulk, about 1 to 1½ hours.

One hour before baking, preheat the oven to 425°F. Place oven rack on the second shelf from bottom. Place baking stone on top. Place a small pan on the oven floor.

Scrape dough onto a lightly floured surface. Divide into 3 uniform pieces. Form each of the pieces into a log shape. Cover dough with plastic wrap. Set aside for 10 minutes.

Roll 1 piece of dough into a strip about 10 inches long. Repeat process. Lay 3 pieces side-by-side. Cross right-hand piece over middle piece, then left-hand piece over the middle. Repeat until completely braided. Transfer to a parchment-lined baking sheet. Cover with a towel until visibly puffed and increased in volume by at least half, about 45 minutes.

Uncover dough. Beat remaining egg and water together in a small bowl. Brush loaf with egg wash. Sprinkle with poppy seeds. Set aside.

Carefully pour about 1 cup warm water into pan on oven floor. Place baking sheet on baking stone. Reduce heat to 400°F. Bake for 45 minutes. (Check bread after 30 minutes. If browning too quickly, reduce heat to 375°F and bake until golden brown, about 15 minutes.)

Remove bread from oven. Place on wire rack. Cool. Makes one 12-inch loaf. ■

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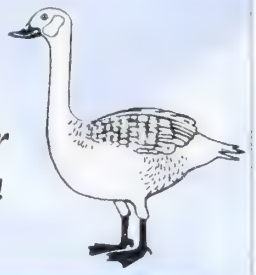
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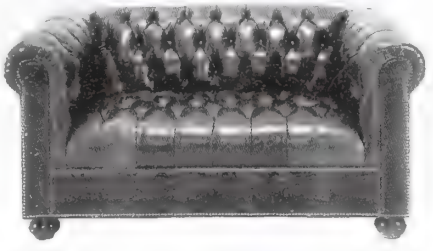
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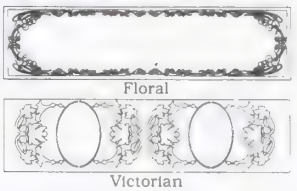
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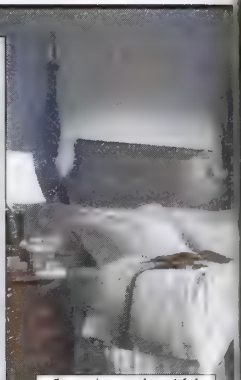
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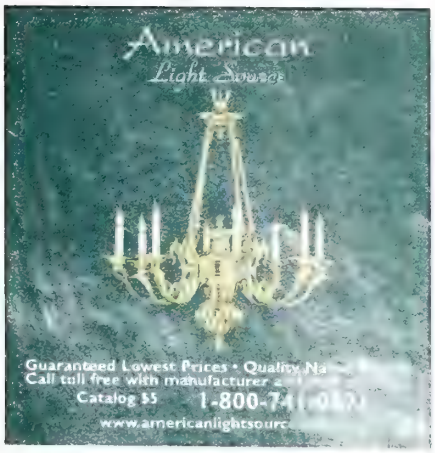
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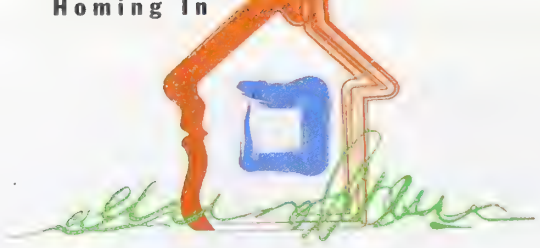
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STRAIGHT FROM THE HEART

By Phyllis Theroux

I did not write it down, but even now, twenty years after my friend Suzanna told me the story, the details remain clear. She was eight years old. Her parents were too poor to buy her any Christmas presents that year. But every night in December, her father would disappear down into the basement after supper with strict instructions that no one was to bother him. On Christmas morning, the reason was made clear.

There, beneath the tree, with her name painted on the steering bar, was the most beautiful sled she had ever seen. It had carved handles; sharp, shiny runners; and every slat had been attached to the frame by her father with bright brass screws. He was as proud and excited about the sled as she was, and after breakfast he put her on the back of it and pulled her up the slope of the nearest snow-covered hill.

She lay on top of the sled, grasped the handles, and waited for her father to give her a push. It didn't move. He pushed it again. It still didn't move. She got off while her father examined the runners. There didn't seem to be anything wrong with them. She lay back down on the sled and he pushed once more. "All expectation," wrote Emerson, "outruns performance." The sled was too heavy. It didn't perform at all. But whenever my friend, now grown with children of her own, thinks of the stricken look upon her father's face, she loves him more.

Most people have at least one memory of a present—given or received—that continues to glow in their mind, like a good story. The cost of the gift is unimportant. The amount of time and reflection put into it is what counts.

My friend Marge remembers the Christmas her husband, who suffered from brain damage after a case of encephalitis, had wept over a letter written to him by his teenage son. "Thank you for the courage you have shown in trying to raise two boys."

My younger son said one of the best presents he ever got was one I made for him the first Christmas he spent without his father, from whom I was separated. Wanting to give him something large and soft to comfort him, I stuffed some old men's clothes with cotton [illegible] grand-model grant doll.

Perhaps it is ea[illegible]ity when all we have is ingenuity. When my br[illegible] He covered the top of a coffee can with red [illegible]—with a twig—to his Uncle Ed on Christmas Eve. "Poke the sti through the paper," he instructed. Uncle Ed did and instan there was a loud *snap*. My brother had placed a set mousetr in the bottom of the can. It was the hit of the evening.

Then there is the story told to me by my friend Woo Tucker, who was five years old when it occurred. The nig before Christmas, the Tuckers' next-door neighbor, Bo Noland, came over to the house to show Woody's pare what he had made for his little boy. It was a beautiful toy ba with hinged doors and windows and a roof you could lift and look inside where there were stalls for all the toy anima "I thought it was for me," said Woody, "and when Mr. Nola got up to leave and took the barn with him I burst into tea

That night he cried himself to sleep, but the next mo ing when he came downstairs to open his presents, the beneath the tree was a barn, just like the one Mr. Noland h built for his son. Mr. Noland had stayed up all night to pr duce another one.

Lately I have been making Christmas presents out words and putting them into frames or inside cards to give r friends for inspiration. Last year I copied down a poem Naomi Shihab Nye called "Kindness" and sent it to t friends who exemplify that virtue. This year I am giving su scriptions to a small, stapled-together quarterly called *T Daybook: A Contemplative Journal*.

Edited by a retired Episcopal minister in California, *T Daybook* is full of wisdom from sources as diverse as Ma Oliver and Sir Laurence Olivier. And recently I decided send Reverend Hiles a note of thanks. "I am grateful," Hil wrote back, "that my little brown books cast some light your days. How beautiful are these roadside words of encou agement and hope that we send each other's way. Lately I a clinging to a little scrap of light from an old Jungian analy Fritz Kunkle. I send it back with my gratitude. '*The omnipr ence of the Eternal excludes all accidents.*'"

Some people, Hiles is one of them, cannot say than without giving you another gift to thank them for again. Rea ers can subscribe to *The Daybook* for $20 a year by writing Iona House, 695 Chiquita Road, Healdsburg, California 9544

The best presents are like the best stories. You can pa them on. ■

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